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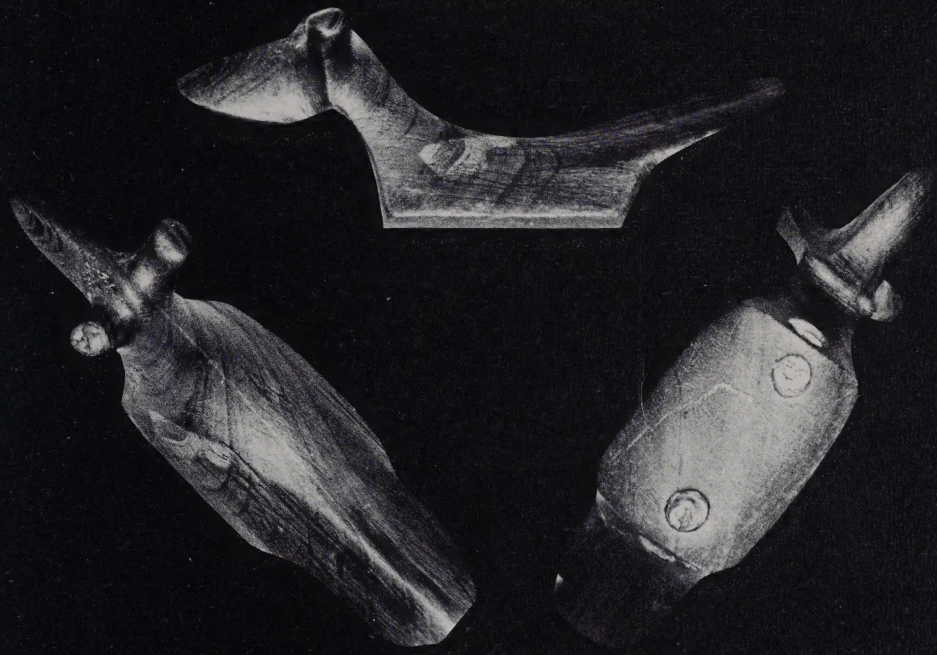
PREHISTORIC ART

BIRDSTONES

SPECIALIZED ISSUE



COMBINED ISSUES
VOLUME XVII — NUMBER FOUR 1982
VOLUME XVIII — NUMBER ONE 1983

ARCHAEOLOGY "83"

OFFICIAL PUBLICATION OF THE

Genuine Indian Relic Society, Inc.

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GENUINE INDIAN RELIC SOCIETY, INC.

FOUNDED IN 1964

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Vice President.....RANDAL JONES
P.O. Box 13, Paoli, IN 47454
Secretary.....KATHY GERBER
739 Main St. Tell City, IN 47586
Publishing Chairman.....COL. JACK C. ROBERTS
P.O. Box 97, Tunica, MS 38676
Editor (Appointed).....JOHN BALDWIN
6041 Lakeshore Dr., West Olive, MI 49460
Associate Editor.....STEVEN L. HART
Rt. 1, Box 130V-3, Fountaintown, IN 46130
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Published quarterly (February-May-August-November) by Genuine Indian Relic Society, Inc., P.O. Box 1256, Tunica, Ms. 38676. (USPS 780-040) Subscription $10.00 per year. Second-class postage paid at Tunica, Ms. and additional mailing office. POSTMASTER: Send address changes to Prehistoric Art, P.O. Box 1256, Tunica, Ms. 38676. Return postage guaranteed.

STATEMENT OF PURPOSE

The specific objective of the society is to further the study and understanding of the history and artifacts of Prehistoric Man and to develop this by providing a medium of publication for related material and articles of interest by both professional and amateur archaeologists.

BIRDSTONES- PREHISTORIC ART

By John Baldwin

This specialized publication of "The Genuine Indian Relic Society, Inc." called *Birdstones-Prehistoric Art* is the finalization of four years work. A listing of some of the many contributors is on the final page. Several individuals wished to remain anonymous and to these and the others I extend an earnest thank you for your support and help. This, as with all of the specialized publications, is an attempt by the society to provide valuable information on one subject in an educational format. We feel through this endeavor we exercise one of the strongest statements against fakes. We know many modern fakers will use this presentation to help in their manufacture of better look-a-like examples. We also know that by sharing and spreading factual and detailed information, the well-informed and learned individual will not fall prey to the purveyor of fraudulent wares. With these thoughts in mind, we offer this treatise on the strange and alluring prehistoric relic known as the birdstone.

Birdstones of the North American Indian written by Earl C. Townsend, Jr. of Indianapolis is thought of as "The Bible" on the subject of birdstones. Mr. Townsend has studied and collected a large quantity of birdstones and is recognized as one of a small group of authorities qualified to determine birdstone authenticity. His vast collection of almost 500 examples is a collecting milestone. This assemblage is invaluable from a study standpoint. It is interesting to me that in the past 50 years a few individuals have made collecting birdstones in major quantities a lifetime endeavor. Perhaps it is the magic these little artform effigies emit that drive their historic owners to add to their numbers. We know that rarely did their prehistoric owners possess or be interred with more than one birdstone. Rarely is more than one found on any given site. The exception to this being Glacial Kame funeral plot areas where several birds have been found. Only one bird per individual burial is the usual rule during excavation. The history of birdstones as we know it today deals with the collector of birdstones and his thoughts and beliefs about his birds as much as what they really are and what they were used for. This text follows some collectors' thoughts, past and present, and exposes and expresses their ideas. It also gives a rational analysis and breakdown of different birdstone types and designs. This is accomplished primarily with the use of photos of the birdstones' multiple shape variations.

To me, the birdstone does not resemble a bird as we know our feathered friends today. I recognize that these birdstones have certain bird-like features and consequently a common nomenclature (birdstone) evolved. We may never know what animal or bird these effigies portray. No known living creature ever looked like these little effigies and perhaps they are just that - "effigies." It is agreed by all studying the birdstone that they were revered as something special. It is my current evaluation that the birdstone was an important religious cultural amulet. To understand what I mean by this, one must understand that culture and prehistoric religion were the same. Nonperishable creations, as passed down heritage, were the only way to perpetuate a culture. I believe the attempt to perpetuate culture in prehistoric times facilitated the creation of many ceremonial relics. These ceremonials were never used as functional tools. In some cases, these artifacts were handed down for many generations and, in certain instances, some were created expressly to be buried with an individual of prominence. Imagine the culture protecting impact on the mind of an adolescent viewing the interment of a revered relic with a prominent or important tribe member.

Speculation by collectors during the past 100 years has offered many explanations as to the birdstone's use. The atlatl weight or counter balance or handle on the atlatl is a theory that has survived and is currently the most popular. Earl C. Townsend, Jr. also favors this theory. Although I personally dismiss it, I must admit it is the only theory that gives an answer to what the holes were used for. How a flat-bottom bird or oval, wide-bodied bird or a deep-ridged base bird with perforations in each end is functionally tied to a round stick or flat stick is hard for me to understand. If the birdstones were an atlatl weight the simple fact of its elaborate design would indicate it had more meaning than just functional intentions. When archaeological evidence provides a clue to what birdstones were really tied to we will have the first nonspeculative clue as to what birdstones are and what they were used for.

Banded slate, granite, porphyry, gneiss and in a limited quantity, sandstone and quartz, were the stone materials used in the creation of birdstones. Many birds display in prominent places, such as eyes and wings, the usual banding and markings in the stone. Study of this leads the viewer to the con-

Continued on page 4

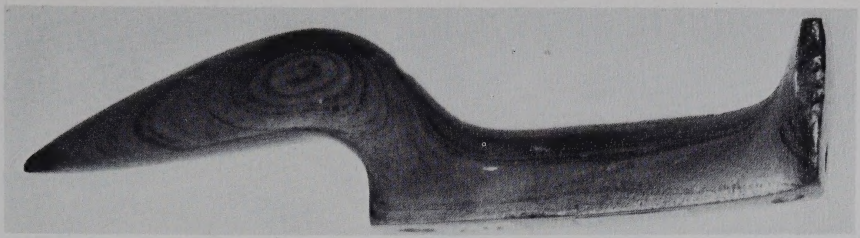
clusion that great study, careful thought, knowledge and foresight were exercised prior to the creation of many of the birdstones. One of the areas used by authorities to determine birdstone authenticity is shape. True prehistoric art has a shape outline all its own. The study of these age and applied creation techniques all help determine if a bird is authentic. Factual and traceable history and documentation add to the "how to tell" factor.

Included in this paper are two articles from major birdstone collectors of the past. The first being the famous article by Dr. T. Hugh Young of Nashville, Tennessee. Dr. Young's article gives his thoughts on birdstones. We don't agree with all of his observations, however, the article is one about collecting and it inspired me to collect when I first read it long ago. Dr. Young assembled about 500 birdstones prior to his death. It is generally agreed now that about 125 of that number were fraudulent.

Cameron Parks of Garrett, Indiana, collected and studied birdstones and his total accumulation was about 350 authentic examples including broken sections of head, body, tails, etc. I often enjoyed the opportunity to view this assemblage. Studying the spread from crudest through a few of the very finest gave me some of the foundation of my working knowledge. The article used in this presentation was given to me personally by Cameron Parks for publication. It is an article which appeared in *The Ohio Archaeologist* in 1975. This article is included as it sums up the lifetime study and feeling of one of the major birdstone collectors of the past.

Are birdstones zoomorphic effigies, abstract problematicles, religious amulets, cultural emblems or atlatl weights? Maybe they are none or maybe they are all of the above. It is agreed that birdstones are prehistoric art at its finest.

Albert L. Addis of Wolf Lake, Indiana, was one of the old time collectors. This porphyry pop eye birdstone was printed on a post card that Mr. Addis used to correspond to fellow collectors.



Distribution Pattern Of Birdstones

BIRDSTONE CHRONOLOGY

ARTFORM AND TIME PROGRESSION OF THE BIRDSTONE

By John Baldwin

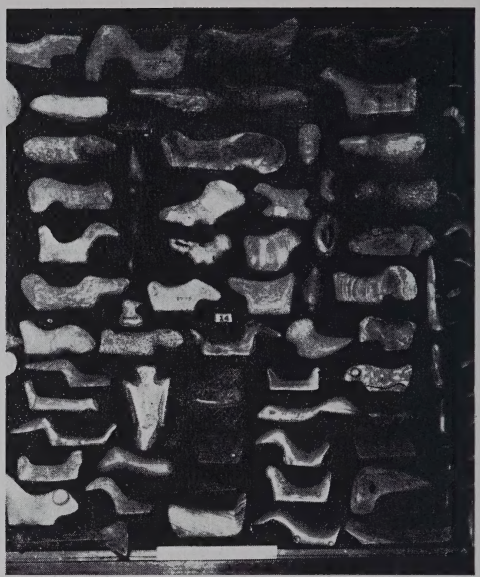
PERIOD		CULTURE	ARTISTIC NOTATIONS	BIRDSTONE TYPE
	8000 B.C.			
Archaic				
	2500 B.C.	Glacial Kame		Elongated
			Addition Of Eyes	Typical
Initial Woodland	2500 B.C. 1000 B.C.	No Culture Affixed To Birdstones Thru This Time Period.	Eyes Become Pop Eyes	Pop Eyed
				Pop Eyed
Advanced Woodland	1000 B.C. 500 B.C.		Oval Bodied Ridged Bases	Nesting
				Animal Type
			Mutation Forms Less Classic	Oddities
Middle Woodland	500 B.C. 500 A.D.	Adena Hopewell	Blending Forms	Bust Type Bust Type
Late Woodland	500 A.D. 900 A.D.	Cultural Decline	Artform Decline	Oddities

M.E. HATHAWAY COLLECTION

M.E. Hathaway lived in St. Johns Michigan. This location is the top heart area where birdstones and the rare Michigan barbed axes are found. The photograph (page 6) represents about three quarters of his total birdstones. They were all found in central Michigan. This large collection contained birds, banners, flat slate, over 100 Michigan barbed axes, bushel baskets of flint and a small truck load of 3/4 grooved axes. This assemblage was acquired prior to 1920. The major relics in the collection were photographed (accompanying photo) from atop a ladder with an old-time plate camera without a flash. Mr. Hathaway was preparing to publish a catalog of his collection and offer it for sale. The collection never got offered to the public as it was sold in part to Eli Lilly of Indianapolis. The remaining portion was given to the University of Michigan. Today the collection is housed in three places. The Lilly Mansion and the Indiana Historical Society, Indianapolis and the museum building University of Michigan storage drawers.

Note the large quantity of hardstone, pop eye birdstones pictured here. Many of thse birds came from original finders and attest to central Michigan being a heart area for pop eye birds. A tribute to M.E. Hathaway for assembling one of the largest collections of birdstones of his day.

Donald O. Boudeman, Kalamazoo, Mich.
Archaeologist and Lifelong Student of the Civilization of Man. Deceased, February 28, 1949.



PREHISTORIC UNFINISHED BIRDSTONES

From the Collection of Donald O. Boudeman. Sr.
Public Museum Archaeologist,
515 West South Street, Kalamazoo 46, Mich.
Localities: Michigan, Ohio, Indiana, Illinois, etc.

Above are Birdstones, some roughly blocked out into shape, some also partly polished and some entirely finished except for the holes.

Also: Some have been finished, but the holes broken out and redrilled or sometimes just grooved for the attachment of a fastening cord.

Materials: Mostly of slate, but a few are of quartz, porphyry and mica schist, etc., and one is even of rose quartz. A few have been damaged and reworked.

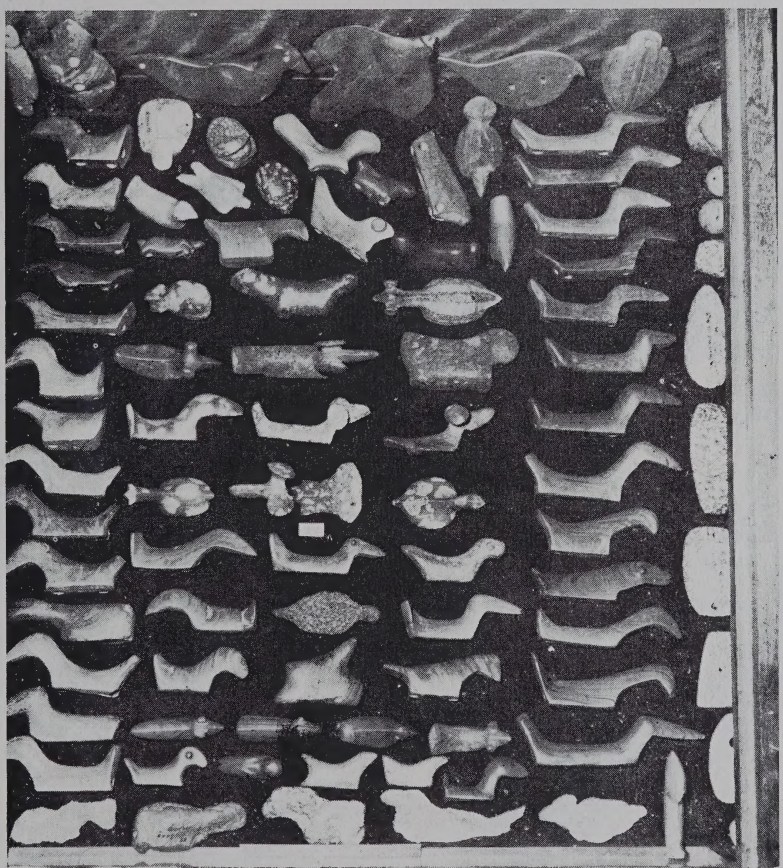
DONALD O. BOUDEMAN

Donald O. Boudeman — Collector of Birdstones. I first became aware of the great Boudeman Collection from fellow collectors that would mention "this relic is from the Don Boudeman collection." It seemed that lots of fine relics had been originally in his collection. The accompanying photographs of his birdstones attest to that. His widow sold relics to dealers and collectors for 25 years after his death. In the mid-70's Lynn Munger of the Potawatomi Museum invited me to join him on a trip to the Boudeman Mansion in Kalamazoo. The purpose of the trip was to purchase all the remaining Indian relics. By this time all the birdstones were gone, however, the ancient copper collection, Hopewell mound goods from Ross County Ohio, dug by Moorehead, and other remaining relics filled my trunk and back seat. Several boxes of relics had to be placed between us in the front seat. I'll never forget a story Mrs. Boudeman told us about going out in the country to get fresh eggs. She asked the farmer if he had any Indian stones and his reply was "No, but I've got a big duck stone." Needless to say the fine, long-billed birdstone was Don's next Christmas present. The Boudeman birdstones were collected in the early 1900's from the heart area of Michigan. Most were obtained from original finders. This collection contained many fine slate and hardstone relics all found in Michigan. One dealer told me that he sold a doctor in Ohio a large quantity of these Michigan relics and that the collector would immediately label them as from Ohio.

While viewing these old photos (which are reproductions of the *Illinois State Archaeological Society Journal* of 1949), please note two things. One — the row of copper birdstone forms, bottom row page 9; and two — some of the odd shaped birdstones pictured seem to appear as fakes. Last summer I located several and found out that the odd heads, goofy tails, etc., were early attempts at restoration. May these pages stand as a tribute to the man and his collection of birdstones.

Journal of the
Illinois State Archaeological Society

Vol. 6 JANUARY, 1949 No. 3



THE BOUDEMAN BIRDSTONES

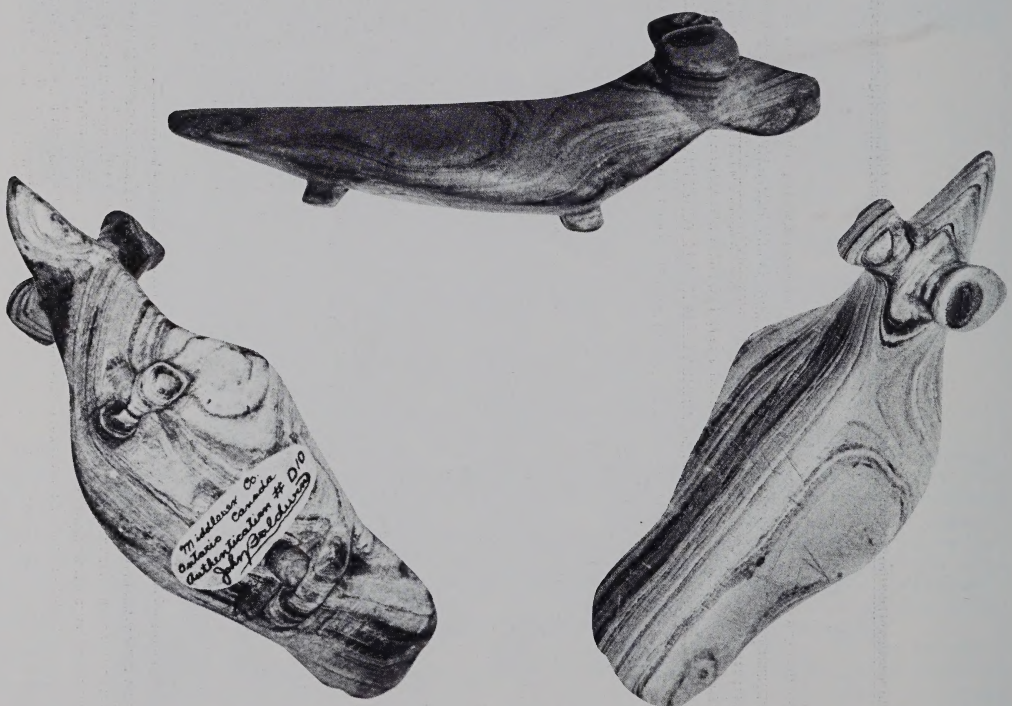
Birdstones from the Collection of Donald O. Boudeman, Sr., Curator of Archaeology, Kalamazoo, Mich., Public Museum and Institute of Arts. Localities: Michigan, Ohio, Indiana, Illinois.

Note the Bird-shaped Gorgets and Pendants on top row; also the Copper Birdstones roughly hammered into shape on the bottom row.

DR. T. HUGH YOUNG

Dr. T. Hugh Young — Collector of Birdstones. The article (page 11) appeared in the October 1948 issue of the *Illinois State Archaeological Society Journal.* Dr. Young assembled his birds by purchasing pre-assembled collections. It is very apparent that the collecting bug had bitten Dr. Young. His fabulous and large collection is only equaled in history by the collection of Edward Payne's eight train car loads of relics. Earl Townsend's collection is the only assemblage of birdstones to surpass Young's in number. Just prior to and after Dr. Young's death, the majority of his authentic birdstones sold to three collectors and the Gilcrease Institute of Tulsa Oklahoma.

We have published Dr. Young's article uncensored. It is generally agreed that some fake birdstones are pictured in Dr. Young's article. In particular the bust type bird, top row, third from left, page 14 and the last two, top right, page 15. Dr. Young was never considered an authority of Indian relics. He and his accomplishment in the world of collecting was and always will be highly respected. The opportunity to amass a comparable number of authentic relics is all but impossible. May Dr. Young's accomplishment never be forgotten.



BIRDS GO SOUTH IN WINTER

By T. HUGH YOUNG, M. D.
1104 Bennie-Dillon Building, Nashville 3, Tenn.
Member, Illinois State Archaeological Society.

(Editor's Note: This able paper on Birdstones was read by Dr. T. Hugh Young at the Mid-Winter meeting of the Illinois State Archaeological Society, East St. Louis, Ill., January 23, 1949.)

Many years ago, as a youngster, roaming the fields looking for Indian Flints or Arrows which were uncovered by the rains, I found a real Artifact. It was problematical to me. In fact, I did not know it was a relic but I kept it through the years. I picked it up in a small gulley at the side of a corn field, and not near a so-called Camp Site. It was a Birdstone with the head broken off and worked over, similar to a Bar Amulet. It was banded slate with the perforations and groove between the perforations. It had been reclaimed through salvage.

It was not until approximately ten years ago that I learned something of Birdstones. I had opened numerous stone graves but had never been so fortunate as to find a Bird, or anything similar to it, and had never found a broken piece in the field. So naturally, I was more interested in the wonderful workmanship of the Flints. A few years ago, I obtained a Birdstone either through the purchase of a whole Collection or by exchanging something, and had a Bird thrown in, for good measure. This Bird was coarse, thick and heavy, and did not have the genuine appearance of the first one I had found years before.

Contacts With Fellow Students.

As time passed, I was fortunate in being asked to become a member of the Archaeological Societies where members gathered and discussed different Artifacts—accepted or rejected them without further discussion, if an Artifact were "phoney." So it was at Burlington, Wisconsin, in 1947, that I presented my wonderful Bird to the critical group. I never will forget the expression on the faces of several, and our mutual friend, A. B. Cassell, of Minneapolis, said: "Doctor, that Bird will make you sick."

Then I had the Journal of the Illinois State Archaeological Society which gave the report of the Symposium on Birdstones which was held at Petrie's Log-Cabin in 1946. I read of the different Collectors who brought outstanding Birds from their Collections and also noted the classification which was so admirably discussed by Joseph Ringeisen, Jr. He did not have his Birds on display, but many fine Birds had the spotlight for the day.

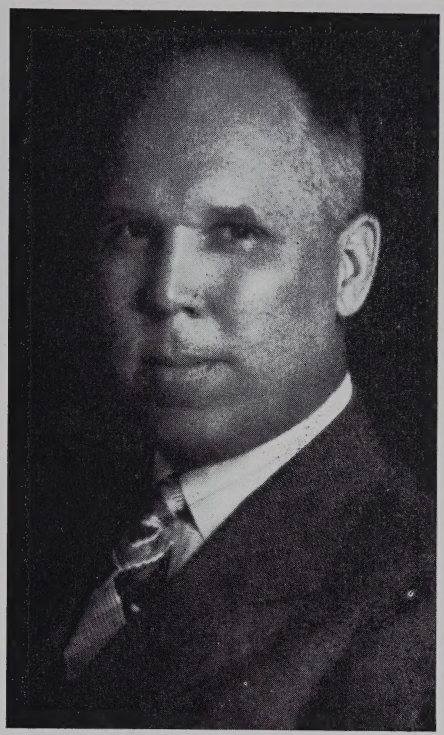
Visits to Birdstone Collections.

Another year passed. I had visited several Collectors. I had inspected closely their beautiful Birdstones—each a work of art unto itself. I had seen the Birds in Raymond Vietzen's Collection, at Elyria, Ohio, and the outstanding Porphyry he treasured most. Then I saw the Collection of H. C. Wachtel, Dayton, Ohio, and those of B. W. Stephens and Byron W. Knoblock, Quincy, Ill.

Then I invited friends to see my own Museum. One friend said he would not come to see me as I did not have Birds—and he was interested only in Birds. I refer to LaDow Johnston, Toledo, Ohio. So I was deciding what I could do about it—to entice Toledo to Nashville. I decided to buy some Birdstones.

Seven Birdstones Accumulated.

During the summer of 1948, at the visit to Petrie's Log Cabin, I was asked by two friends if I wished to buy four Birds, banded slate from the Boudemann Collection, Kalamazoo, Mich. I immediately showed my willingness to join the combination whereby I received four Birds, Cassell three, and Vietzen one.

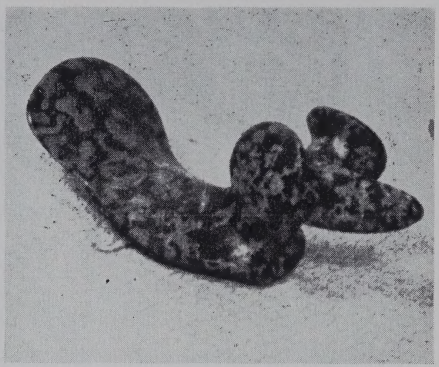


DR. T. HUGH YOUNG
Physician, Archaeologist
1104 Bennie-Dillon Building, Nashville 3, Tenn.

When I returned home from this meeting I placed my four Birds with the one I had found as a boy, making five, and later I acquired two more. My total was seven, a lucky number sometimes.

Then it was that I heard through correspondence that some Birds were almost in the act of leaving their nests and moving to other fields. Even to this point I had not reached a decision about adding Birds to my Collection. During the summer I visited H. C. Wachtel, Dayton, Ohio, and he told me of the possible purchase of the Birds in Dr. Rollin H. Bunch's Collection, Muncie, Ind.

Raymond Vietzen had tried to interest me in the purchase, but I had never seen the Collection of Dr. Bunch. In fact, we had never met, only a short distance apart, but I was always too busy to go to Muncie. At one time Wachtel had arranged for me to go with him from Dayton to Muncie, only about 100 miles, but family plans prevented. So I went to Toledo and later visited Mr. and Mrs. Raymond Vietzen at Elyria, Ohio.



The two most prized Birdstones in the Collection of Dr. T. Hugh Young, Nashville, Tesn. They are pop-eyed porphyry and show excellent workmanship.

Mrs. Young and I enjoyed one of those big get-together meetings for which Vietzen is famous. Steak supper was cooked in the shelter house on the outdoor fireplace and the picnic noonday meal with country ham was equal to, but not better than, our Tennessee hams.

The Dr. Bunch Birdstones.

Again, I saw his fine Birds and heard the praise of Dr. Bunch's Birds. Things began happening fast. The pamphlet sent to all of us notified each one that our alert Collector, Glenn Groves, Chicago, had obtained an option on Dr. Bunch's Collection and after ten Birds had been selected by Judge Claude U. Stone, the others would be sold at Groves' residence in Chicago.

I then wondered why I had waited so long. I also wondered why I did not have some Birds, so I called Groves by telephone and told him I would be in Chicago the next night. I asked my friend, H. H. Hassler, to go with me, and the next evening we were at the Groves home. It was then that I first saw the greater portion of the Bunch Birds—pop eyes and Porphyries—plenty of them. It was a real appetizer for a good lot of Birds. They spoke for themselves. I selected the ones with eyes and the beautiful Porphyries. I spent the night at the residence of Mr. and Mrs. Groves, but I could not sleep because my thoughts were about the lowest priced Birds. The next morning before breakfast I told Groves I thought I would add the slate Birds to my quartz Birds and I did. This took about half of the lot from Dr. Bunch. I was satisfied.

Meeting Dr. Bunch.

I might say that enroute to Nashville from Chicago, after the visit to Mr. and Mrs. Groves, that I decided to detour from Kentland, Ind., and to Muncie, Ind., for an overnight visit with Dr. Bunch, a marvelous man, belonging to my profession as a Doctor of Medicine. He asked me to open the box and show him each Bird I had purchased. He gave me some interesting information about the many miles of travel and the years required to collect such a wonderful lot of Birds. But he said, by all means, I should have selected a certain Bird, not in my purchase; and, too, he wished I could keep the entire Collection intact, and that made me wonder, if I could later complete the purchase. I

Above picture shows one-half of the Collection of the late Dr. Rollin Bunch, Muncie, Ind., purchased by Dr. T. Hugh Young, Nashville, Tenn.

The above group in the Collection of Dr. T. Hugh Young, Nashville, Tenn., gives the individuality, the poise, the beauty of some of his porphyries. These Birdstones were recently acquired from Joseph Ringeisen, Jr., Milwaukee, Wis.

returned home with a Collection of 60 Birds plus the original seven.

In a few weeks the Quincy, Ill., meeting was approaching. I had enjoyed a previous meeting at the Lincoln-Douglas Hotel with B. W. Stephens and Byron W. Knoblock as our hosts. When I left Nashville for the meeting I promised my wife I would not buy much as I had exceeded the limit already on Birds. But at Quincy I met Groves and he said the other half of the Birds were in his room awaiting my refusal. I bought the Birds and kept most of the Bunch Collection intact.

The Ringeisen Birdstones.

As I returned to Nashville from Quincy I could not forget a conversation with LaDow Johnston at Elyria and I recalled the enthusiasm at Quincy. Johnston said the outstanding Birds in any Collection were in the Ringeisen Collection in Milwaukee, and he spoke of the finest porphyry pop-eyed Bird which Mr. Ringeisen treasured most.

But, as usual, Glenn Groves outdistanced me. He sent a pamphlet announcing his option obtained from Joseph Ringeisen, Jr. It was the following week-end. I made a hurried trip to Milwaukee. I had arranged to see Mr. Ringeisen at 1804 N. Third St. The option was genuine and Ringeisen was good for his word.

After some correspondence, I met Mr. Ringeisen, at the Urbana-Lincoln Hotel at Urbana, Ill. He and Mrs. Ringeisen drove half way to Nashville to deliver the priceless package to me. I became the proud owner of the two outstanding Collections of Birdstones which had been collected over the lifetimes of Dr. Rollin Bunch, of Muncie, Ind., and Joseph Ringeisen, Jr., of Milwaukee, Wis.

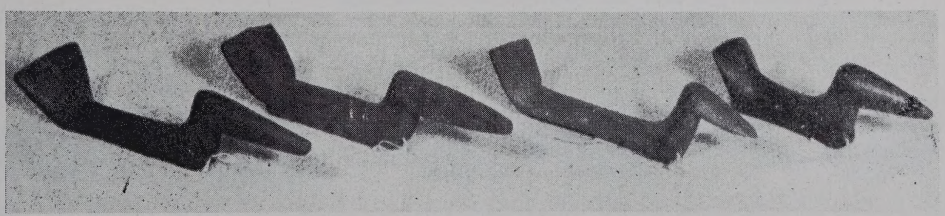
I will admit I exceeded the limit on Birds for the states of Indiana, Wisconsin and Illinois, but I have the realization of doing what each owner of the Birds desired—and that was to keep the Collections intact.

I now have 214 outstanding Birds. I have received letters of congratulations from several friends. I treasure these good wishes almost as much as I do the Birds. But it all goes to prove that when it is cold in the North the Birds fly South for the winter.

I am pleased to send several pictures for our Illinois Journal, and I trust each Member of the different Societies will appreciate my ownership and realize that the Birds are OUR Birds and not MY Birds. They are on display for your visit and I hope from time to time, Members who cannot come to Nashville, Tenn., may be permitted to see some of the Birds at future meetings designated for the study of BIRDSTONES.

A Fascinating Study

It has been a most interesting study. Stimulated by the possession of most all types of Birdstones has made me read everything I can find on Birds and I have profited by the suggestions and ideas of others. It has been like having my own library for consultation which is more accessible than a reference library. And, after all has been said, it all reverts back to one general idea—problematicals. I wish that we had some lead which would convince us that the Birdstones were used for a certain purpose. I dare not give an opinion, but will endeavor to give you a word picture of the Birds in my Collection.



An outstanding group of slate Birdstones with the wide-spread tails. They are 5" and 6" long from tail to bill.

Above are shown the Bust type of Birdstone. Dr. Young has 15 of the Bust type in his Collection.

Basic Types of Birdstones.

There are two basic types of Birdstones, Basic Type one, without eyes, and Basic Type two, with eyes. And under each head will come several variations which will show a certain degree of evolution of the Birdstone. I wish that I could have brought all types, but there are several factors which confront one that make the owner refrain from subjecting such fine pieces of workmanship to the hazards of travel, handling and the certain inability to replace, if misfortune should happen.

Money does not replace Birds, and I think each of you who owns a Bird Collection, however large or small, will bear me out in saying, each Bird is different. That is the reason I am now having a fireproof Museum built in the near future which will protect my Artifacts as far as possible. I will venture to say that most of the Birds in all Collections now are about the total of Birds over the country. It is very seldom, only occasionally that a Birdstone is found over the Birdstone area. They are now well known and in each community there is always some Collector who will endeavor to add the new Bird found to his Collection.

In Basic Type No. 1 we have:

1. Long billed type
2. Horizontal tail
3. Base bird type
4. Sway back
5. Fan tail sway back

(In this type I have four which are 5" or 6" inches long, perfect and very fine Birds.)

6. Low nesting type
7. Mammoth type
8. Low elongated body, blunt nose eastern type
9. Round neck stub tail
10. Pedestal type
11. Base bird oddity
12. Incised body, barred legs
13. Arched neck stub tail

All of these have the perforations except the Mammoth type. Some of the types are without perforations, as of quartz and hard granite, which would not take drilling without splitting off and ruining the Bird. Of the Mammoth type very few have eyes of any kind nor are they ever perforated at the base. Records show these are found in the southern half of lower Michigan and northern Indiana.

Birds of the low squatty type which do not measure more than ¾" (or less) from the bottom at the base to the top of the back (not the head) and the body of which flares out on each side, are at least classified as Nesting Birds. I have two in particular which resemble the flat-tailed beaver and another similar to a squirrel. So the Nesting Bird is important to be very low with a large flaring body. There are a few, probably six, in different Collections, which are classified as Oddities. An interesting point is that 95% of the Birds without eyes have a flat base and only 5 percent have barred leg base.

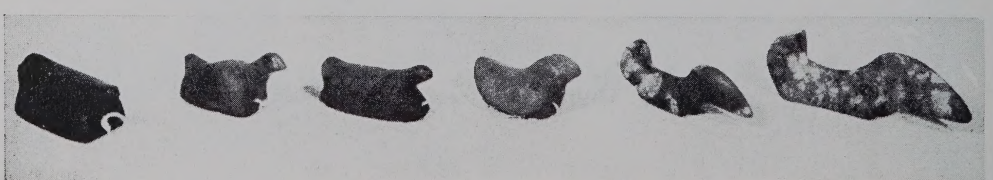
In the second classification of the Basic Type are the Birdstones with eyes.

1. Depressed eyes, sway back
2. Node eyes, sway back
3. Cone eyes
4. Cylinder eyes
5. Round button or disc eyes
6. Oval button eyes
7. Angular button eyes

(This is classed as an oddity.)

8. Base Bird head, cylindrical eyes
9. Low elongated blunt nose eastern type cylinder eyes
10. Mammoth type with node eyes
11. Ridged eyes
12. Topknot eyes
13. Round button eyes
14. Round button eyes, base bird head
15. Button node eyes combination nesting type
16. Large round button or disc eyes

Was found in Wisconsin, is an elongated type with short pointed bill and tail. Approximately 60% of the base Bird heads have cylinder eyes, 38% have no eyes and two per cent have button eyes while the perforations are perpendicular to the base or angle very slightly. Most of the oval button eye Birds have a ridge extending from the bottom of the eye to the cut in the back.



The nesting type with probably the different steps leading to the porphyry Birdstone on the right.

This picture was made to show different materials from which the Birdstones were made, such as yellow slate, quartz, Ohio Pipestone, Clay slate and granite.

Slate, Usual Material.

The material from which Birdstones are made is interesting. The most common types are made of slate. But in the making the artist chose a slate with markings across the body or arranged in concentric circles across the back.

When I purchased the first half of Dr. Bunch's Birds he told me of the special slate Bird with the concentric circles over the back. This particular Bird might be classed as an oddity because it looks like a snail and the protruding knobs for eyes look like the horns with eyes on stems of the snail. Most of the slate Birds are blue-gray color. I have one very rare one. It is a green slate and Dr. Bunch told me it was the only one he had ever seen of the green slate color. Then there are quartz Birds and the granite material. In these materials are the beautiful porphyries with dark granite or quartz decorated with the irregular porphyry or quartz markings in the granite. They look like polished marble.

Reconstructed Birdstones.

I have a portion of one Bird which I have brought with me. The main part of the Bird was found and it has porphyry material, black and white, with eyes the size of a half dollar. I could not believe they were 50 cent size until I measured and after the meeting I will show you the size of the eyes. Now with this Bird I hope to add a body and a tail of the customary type and flared tail. This, I understand, is permissible where you have enough of a Birdstone to construct the whole Bird. And many Collections have reconstructed or reclaimed Birds which count as a Bird also. However, in my collection I have only about five Birds—reconstructed.

It might be well here to mention the Bar Amulet type which is made and drilled like a Birdstone and it may be the predecessor of the Birdstone. The only one I ever found was the Bar Amulet type or maybe a billed type which was broken off and reclaimed through salvage. The Bar Amulet in my Collection is made of slate and is seven and one-half inches long.

All Birds are finely polished but where a surface has been exposed to the weather for years there is a degree of absorption of the softer material and some of the irregular porphyry stands out over the Bird.

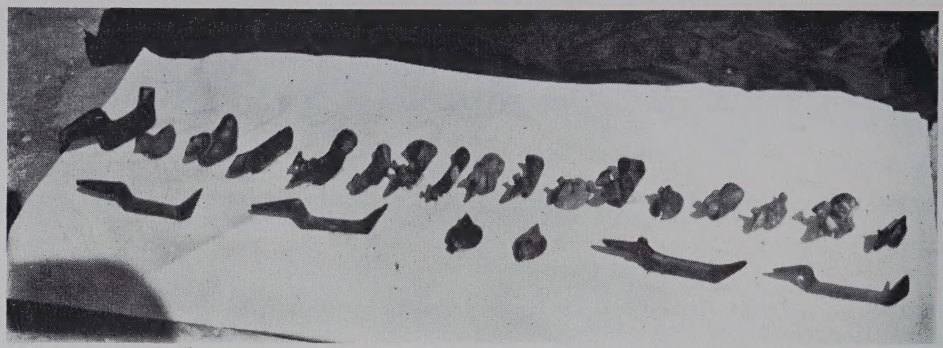
A Birdstone Show

I hope, sometime, to have a real Birdstone Show and have it arranged so each owner can bring all of his Birds and have a combination of all outstanding Collections. I will have it so arranged that each Collection will belong to the owner and be protected so as not to lose any Birds by error.

I wish to thank Raymond Vietzen for the wonderful

A proud group of pop-eye porphyries which take the lead in the Collection of Birdstones owned by Dr. T. Hugh Young, Nashville, Tenn.

The Oddities, showing the snail type, the squirrel, flattailed beaver, the seal, the turtle, and the frog.

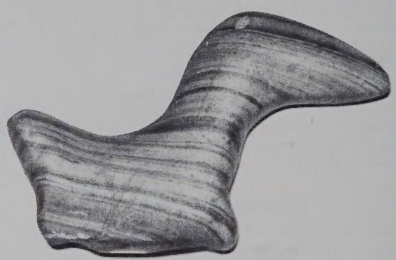


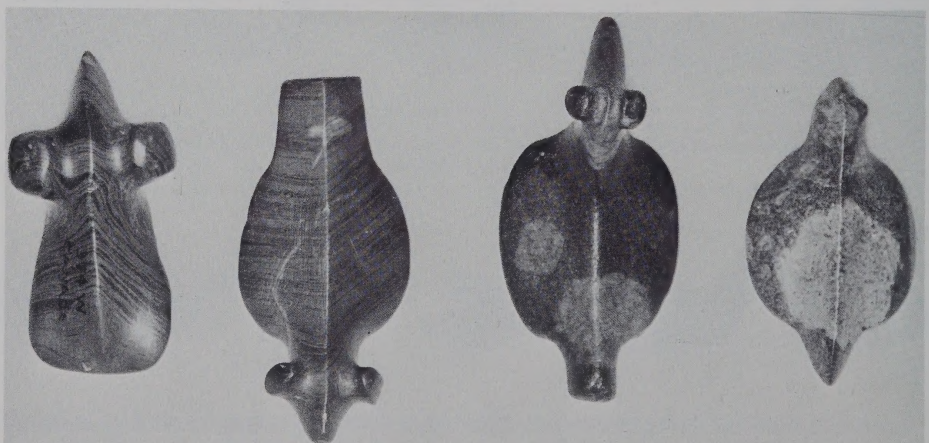
Another picture of Birdstones showing many different types.

pictures shown and also wish to thank our outstanding authority of all Birdstone collectors, Joseph Ringeisen, Jr., for his help in making my Collection and descriptions possible.

Outstanding Birdstone Collections.

When I think of Birdstones, I think of Dr. Bunch, who died after I talked to the Ohio Indian Relic Collectors Association at Ohio State Museum at Columbus, Ohio, and I think of Mr. Ringeisen. And we have the large Collection of Judge Stone who has collected mainly to include different types. Raymond Vietzen, Elyria, Ohio, has a fine collection of Birds, as have LaDow Johnston,of Toledo, Ohio; H. C. Wachtel, Dayton, Ohio; and A. B. Cassell, Minneapolis. At one time Donald O. Boudeman had a Collection but many have been sold to different Collectors. It would be ideal to have a book recording the pictures and owners of different Birds just as we have in the Bannerstone Group which was published by Byron W. Knoblock, of Quincy, Ill. I refer to "Bannerstones of the North American Indian," 1939, by Byron W. Knoblock.





INCHES

THE RELIGION OF THE BIRDSTONE PEOPLE

BY
CAMERON PARKS
GARRETT, INDIANA

My intense and prolonged study of Indian slate ornamental and ceremonial artifacts resulted from my desire to learn to differentiate frauds from the genuine. The result of my study and experience has made me realize that the "Birdstone People" made the birdstone for a definite purpose.

The ordinary Indian did not reason much about the gods, but accepted the ideas about them which had been handed down from previous generations. The Indian had no difficulty in believing in divine beings. How otherwise could the sun rise and pass across the sky? Or how could the lightning flash and the thunder roll? What made trees and plants grow from the ground? Indians had only one answer, superhuman powers.

The prehistoric Indian felt that a god or gods could control the forces of nature to a greater or lesser extent. The Indian felt that a god or gods had the power of directing the minds of men through such agencies as dreams, the words of medicine men, and of the priests who presided over the religious ceremonies, and through various signs and portents. The Indian felt that a god or gods could change their forms at will or could transform a deceased into the shapes of animals or trees or some other object of nature. The Indian felt that a god or gods in return for their protective care demanded that all rites and ceremonies in connection with their worship should be carefully observed.

The Indian felt that a god or gods were not so much concerned with the kind of life a man led as they were with the fulfillment of his religious obligations. He must be "god fearing" in the sense that he leave nothing undone in the way of offering sacrifices or in the strict performance of other duties attendant upon their worship. The Indian did not feel that it was the duty of the medicine man or the priest to be charged with the task of instructing men how to live aright but that it was their duty to see that the ceremonies which religious tradition had dictated were carried out properly.

I am saying that our birdstone should be universally recognized as one of the great artistic and religious heritages of the world. In our Great Lakes area, a great art and religious tradition had flourished for hundreds of years about at the time of the birth of Christ. Today it has been greatly overlooked. In school or public libraries, no encyclopedias mention these prehistoric birdstones; most do not have any book that describes a birdstone. Most professinal archaeologist shy away from answering questions about them because they have had none to study or they have not found any in excavations of Indian graves.

My stimulation came from finding an arrowhead while a little boy and from visiting two well-known collectors. The first, Albert Addis of Wolf Lake, usually had his birdstones locked up in a bank. The other, Dr. Rollin Bunch of Muncie, would leave his patients to talk to me about his Indian items but it was usually about his axes and not the birdstones. It inspired me to build my own collection. I now have a suitable one of unfinished, culls, rejects, broken, salvage of all kinds, average and good birdstones in slate and porphry, and perhaps the finest in those materials.

These people, whom I shall call the "Birdstone People," were of the area of Indiana, Ohio, Michigan, Ontario, New York, and the eastern part of Wisconsin some 2000 years or more ago. They were, I feel, at once locally diversified according to tribe and locality, and uniform in more important concepts over a very wide cultural area. The stone may have been produced by the best or highest medicine man or by the Indian woman of a low caste in some remote village.

For a really suitable background to a study of this "Birdstone Culture," it is necessary to study and explore different branches of science. This investigation has included the history of known Indian tribes, archaeology, ethnology,

Continued on next page

anthropology, mythology, folklore, linguistics, ethno-psychology, psycho-analysis, and all added ideas for important landmarks of the spiritual world in which these birdstone people lived.

Birdstones were possibly not considered "works of art" in our sense of the term; they were useful objects. They were implements involved for the most part in religious and magical ceremonies which often formed the basis for their makers social organization. I believe it was neither an idol nor an image of a god. The birdstone was the dwelling place for one of many spirits. There were spirits of natural powers — earth, lightning, sun and moon. There were spirits of tribal founders or ancestors or members of the family, in which cases very complex interpretations of "soul" and "vital breath" enter. There were hosts of spirits who were blamed for all sorts of misfortune, including sickness.

Ethnologists find a meaning behind this concept of "spirits" — identity and personality have been given to an unknown force. Spirits were a personification of forces which the Indian feared and could not cope with on other levels. Once enrobed with an identity, a spirit became humanlike with needs similar to those of humans. The spirt became similar to the Indian and the Indian was able to understand him and establish a relationship with him. One aspect of this relationship was a sacrificial ritual. The flesh or blood of an animal was offered as food or as a gift of something precious to ease its malevolence or wrath.

Particular carved objects, shrines, trees, burial grounds, some artifacts, mountains, all are embodiments of spirits or dwelling places for spirits. These specific objects or localities enabled the Indian to localize the spirit so that he knew how to perform efficient ceremonies and to gain its help. We know that spirits do not exist. We know them to be products of man's imagination or projections of his wishes. In the spirit concept, the Indian found an understanding and, in an autosuggestive way, a control technique. Belief in stern avenging spirits are sometimes associated with the idea of paternal authority. It may be based upon an underlying feeling of guilt. With guilt is associated a desire for expiation.

Indian objects or sculpture may have been instruments by which the Indian was able to satisfy deeply rooted psychological needs. Religious and social institutions in turn arose from this basis and both allowed sculpture an important role in fulfilling these needs. Some Indian art was not invented by the artist primarily to fill his need for artistic expression but was devised to express his religious beliefs and is thereby charged with a tremendous potential for emotion. This emotion enables us to feel Indian art, for a work of art or its component parts can be felt only if it has been felt by the artist himself in a creative process.

The prehistoric Indian medicine man was deeply convinced that his birdstone created a dwelling place for a power which could help him or his fellows. He thereby created an overwhelming emotional relationship with the birdstone. So deep a feeling inspired such objects that if proper artistic talent were applied in the making of birdstones, as on hardstone porphyry ones, it became inevitable that the maker's own emotions be incorporated in the finished artifact. Any work of artistic skill as evidenced by our better birdstones is the result of the maker's endeavor to express his own feelings and the extent to which these qualities are emotionally communicable depends upon the intensity of the emotions.

Belief in the power of spirits is the basic idea underlying the many rituals which were a part of the everyday life of the American Indian. Many of their ceremonies are performed with and without objects. I am assuming that the prehistoric birdstone people did something similar and the object of their ritual was both religious and magical. They may have believed that the important transition points in life would be marked by some religious or magical ceremony. The most significant stages of life are those of birth, the beginnings of puberty, marriage, and death. The most important Indian ceremonies we know of were ones concerning puberty and death. The puberty ceremony enrolled the member as an adult and as a full-fledged member of the tribe. The death ceremony provided an entry into the realm of the happy hunting ground.

This ancestor cult was a great religious institution, and the participants surely used the most prized object to insure success. The ceremony could have had two aspects. One

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phase may have been performed at the burial of the deceased. The other could have been something carried on during the whole lifetime of the family of the deceased. I am supposing that the burial was ceremonial whereby the family accumulated objects for sacrifice or gifts to the spirits and that such a burial was intended to give proper honor to the deceased. Any slight of this final duty would have invoked the wrath of the ancestors of the family.

In the Indian family, from childhood on, everyone was taught to obey and respect his father and the elders of the tribe. The importance of the father was socially important so when he died, his spirit stayed on in the family as a code of behavior. Any straying from those codes would cause misfortune which would be attributed to the wrath of the ancestor. A ceremony had to gain the goodwill of the deceased ancestral spirit.

Magical ritual stressed practical results. It was used for hunting, healing, divination, obtaining justice, warfare, sowing, and harvesting. By using some such ritual, the feelings of insecurity might be removed and faith and selfconfidence established.

These various functions could be combined in a single tribal person or could have been spread among several people. The chief could have been considered of divine origin. A priest or magician might have performed the religious or magical rituals. A diviner might have investigated the causes of misfortunes and may have attempted to foretell the future. A medicine man might have tried to cure the sick.

Stone objects surely were used in magic. Something may have been added to give them power, especially the notches on damaged birdstones. Whether the birdstone was religious or magical, we are interested in its importance as an artistic example of primitive work and our ability to appreciate it.

No person whose mind is appreciative to whatever is grand in art, can view with indifference these magnificent items. They must realize that these birdstones are the result of an infinite amount of patient toil expended under the direction of a governing mind and having in view a definite aim. If these stone items are any indication of the wealth and diversity of this "Birdstone Culture," it would suggest social elaborations such as class systems, religious societies, specialization of labor, and widespread trade and commerce.

Among the later mound-building Indians we know that religion and art flourished as never before and trade and commerce were established among distant people. Their burial customs indicated a preoccupation with death. We may assume that these people worshipped the elements such as the sun and the moon, that they had their religious observances, their funeral ceremonies, and their grand councils. High priests gathered from different quarters at stated seasons and celebrated their mystic rites.

In my personal study of these items, I had two problems or avenues of procedure to follow. One was how to tell fakes or artificially made birdstones from the genuine, and how to answer the question of their uses. I can disprove the dozen or so other theories about the function of these prehistoric artifacts. I cannot prove the theory I advocate, which is that they are used by the medicine man to be palced on the forehead of a deceased Indian for the purpose of flying the spirit to heaven. Neither can I disprove this theory. I have gathered circumstantial evidence as herein reported.

In primitive China, a clay bird was used over a grave to fly the spirit of the dead to the land of the ancestors. In a novel about Amish people, *Straw in the Wind,* reference was made to a bird, a blue bird, flying the spirit of the dead mother to heaven. In Nigeria, Africa, today among the more primitive natives where our missionaries have worked and reported, a white chicken is killed and placed over the hut of a deceased in the hope of flying its patron's spirit to a heaven. Pearl Buck in *Pavilion of Women* wrote "for the body is the cage and the soul is the bird, and once the door is left open and the bird goes forth free, why should it return to the cage?" Dale Van Every wrote,"Birds were the commonly chosen messengers from the spirit world," in his novel *Our Country Then.* Ann Petry wrote in a novel, *Tituba of Salem Village,* "She dreamed that she was in the woods and that a little yellow bird kept fluttering in front of her, and she twisted and turned to get away from it because the yellow bird is the Devil's bird. Everyone knows that." In the *Hands of the Senecas,* Walter Edmonds wrote, " A white snow bird released from a basket at the grave.

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Then he built a fire." Stephen Powers in *Tribes of California* published in 1877, wrote that, "when a Kelta California Indian dies, according to their pretty fancy, a little bird flies away with his soul to the spirit land. If he was a bad Indian, a hawk will catch the little bird and eat him up, soul and feathers; but if he was good, he will reach the spirit-land."

Lucien Biart in the *Aztecs* wrote, "Besides men, the Mexicans offered partridges and falcons to their God. Each morning a certain number of priests, holding a partridge in the hand watched the sun rise. When scarcely above the horizon it was saluted with sound of noisy musical instruments, and the birds immediately decapitated, were offered to it." And another place in the same novel he said, "and the two priests persuaded their tribe that the bird was a messenger of a God, who commanded them to set out." In a visit to the Indian ruins on the Yucatan area in Mexico, I asked a guide about the birds and he replied, "The Mexicans thought that they were the messengers between the earth and the heavens. That the clouds supplied the rains for the crops and surely were from the will of the Gods who lived above the clouds." In Edison Marshall's story of *Cortez and Marina,* he wrote, "Now a white pigeon was the symbol of the Holy Ghost in Christian ceremony and art, and when the dove took off in flight, still invisible to my yearning eyes . . . many fell to their knees in prayers of thankfulness for this guidance from Heaven; others wept." In the *Tale of Bali* by Vickie Baum and translated from the German, the dead Radja was cremated and three wives joined by leaping from the edge of a bridge into the fires and each released a dove as they touched the flames. The doves flew up and away. An old man exclaimed with satisfaction, "There go their souls to heaven to find their happiness."

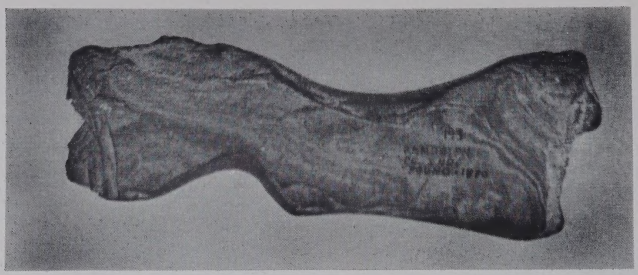
Generally I will stick with the idea that the birdstone was a tribal or village piece, since usually only one birdstone is ever found in one village area. Many villages may not even have one. This idea is based on the consideration that, if the approximately 2,000 birdstones that have been found in the Great Lakes area were used over a 100 to 500-year period, only about one could have been available per village to cover such an area. In my county of DeKalb, Indiana, where 33 have been found, nearly every one has been located on a separate village site, although I know that some spots elsewhere have yielded two or more in one place.

The next idea I must support is that the birdstone was valued very highly by its sponsors. This hypothesis is based on the fact that a broken bird was often reworked or salvaged for continued use. Some show efforts at repair, to join the broken parts together. Some show talley marks. Some show redrilling or grooves to replace the broken bridge at the holes. Some that have lost the head through breakage are worked into a headless stone. Some have lost the tail and are still made usable.

My final idea is related to the method of attachment. Holes are at the ends or base and may be close together or far apart. To use, the tie must be from the hole at each end to secure the birdstone to some other object.

PORPHYRY BIRDSTONES

The birdstones pictured on the facing page were all created from a granite-type stone called porphyry. The unique quality of this material is that it is spotted with inclusions called phenocrysts. These inclusions can be softer or harder than the matrix material. The spots contrast the base material with vivid colors of yellow, white, green and shades of light brown. The base material (granite) is a darker shade sometimes speckled and sometimes a plain, fine-grained solid color. The colors are unusual looking and eye appealing even to the non-collector. Porphyry birdstones have an appeal that couples nature's stone creation in conjuction with prehistoric artistry making them highly desirable as collectables.



UNFINISHED BIRDSTONES

Unfinished birdstones give us an opportunity to see how the prehistoric artist created the coveted end result. The creation technique began by selecting the appropriate material. The end result suggests calculated study prior to the first hammer blows. The material was rough hammered into a close resemblance form of a birdstone (note top example). This form was then pecked with a stone hammer to carefully remove layers of unwanted stone (note bottom example pecked still showing large percussion scars and note the middle example pecked entirely). After pecking readied the shape close to the desired dimension grinding reduced the surfaces in preparation for the final polishing procedure (note the heavy grinding marks visible on the bottom left bird, page 25). The final process of many hours of polishing reduced the surfaces even more, creating the masterpiece.

Perhaps the artist envisioned the end result and not being happy with what he saw abandoned his work. View the unfinished examples on page 25 and see that each bird conjures its own speculation.

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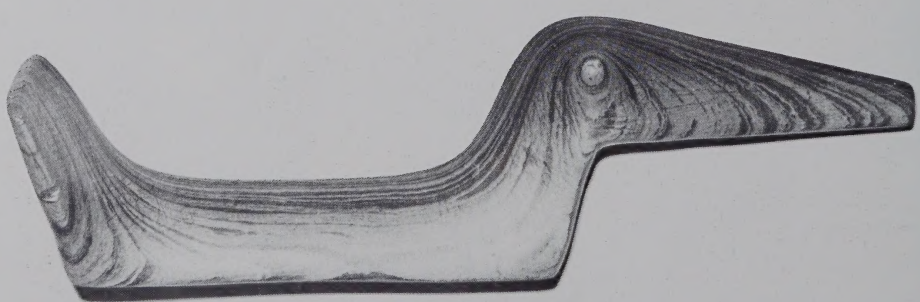
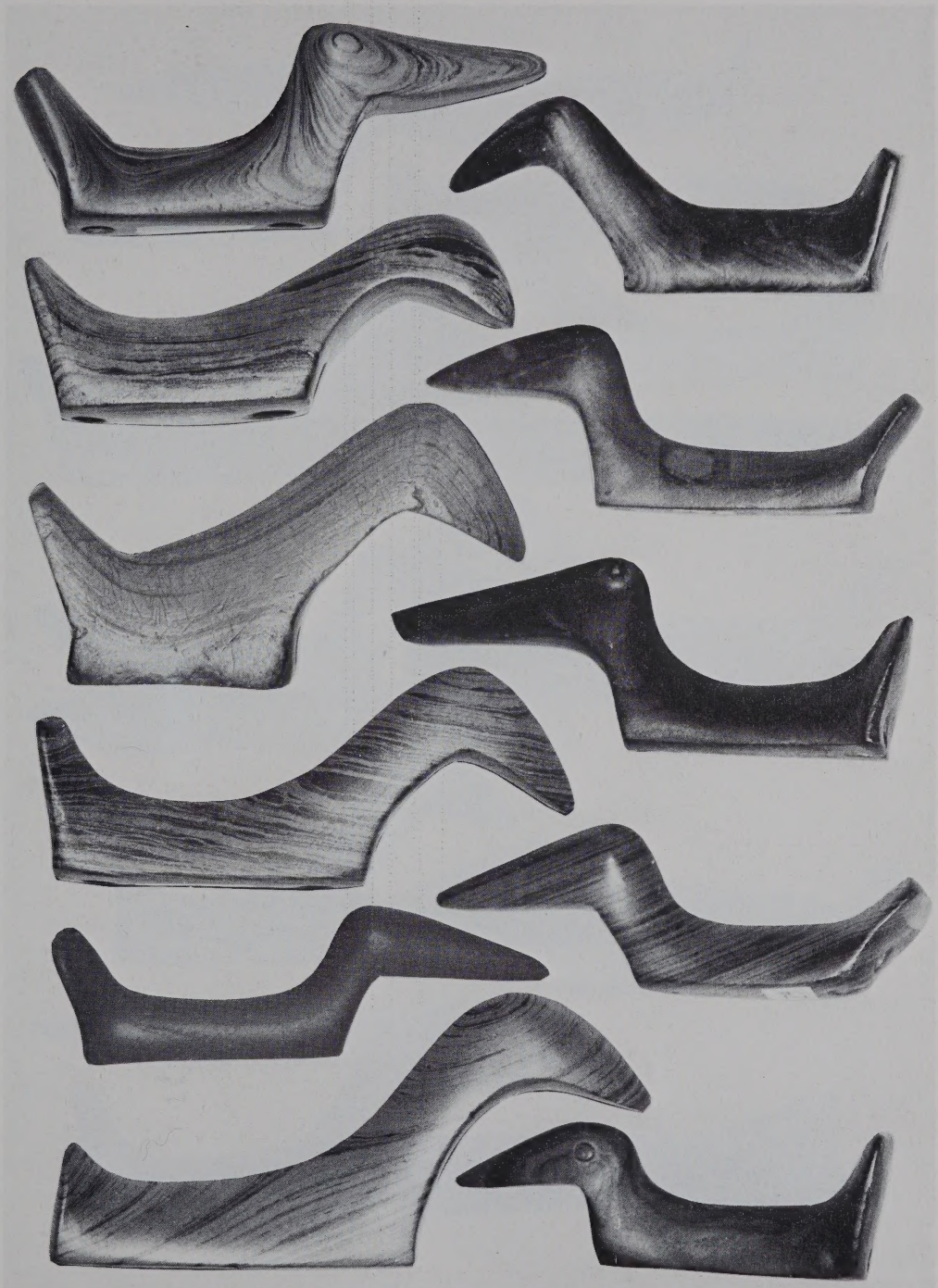
ELONGATED BIRDSTONES

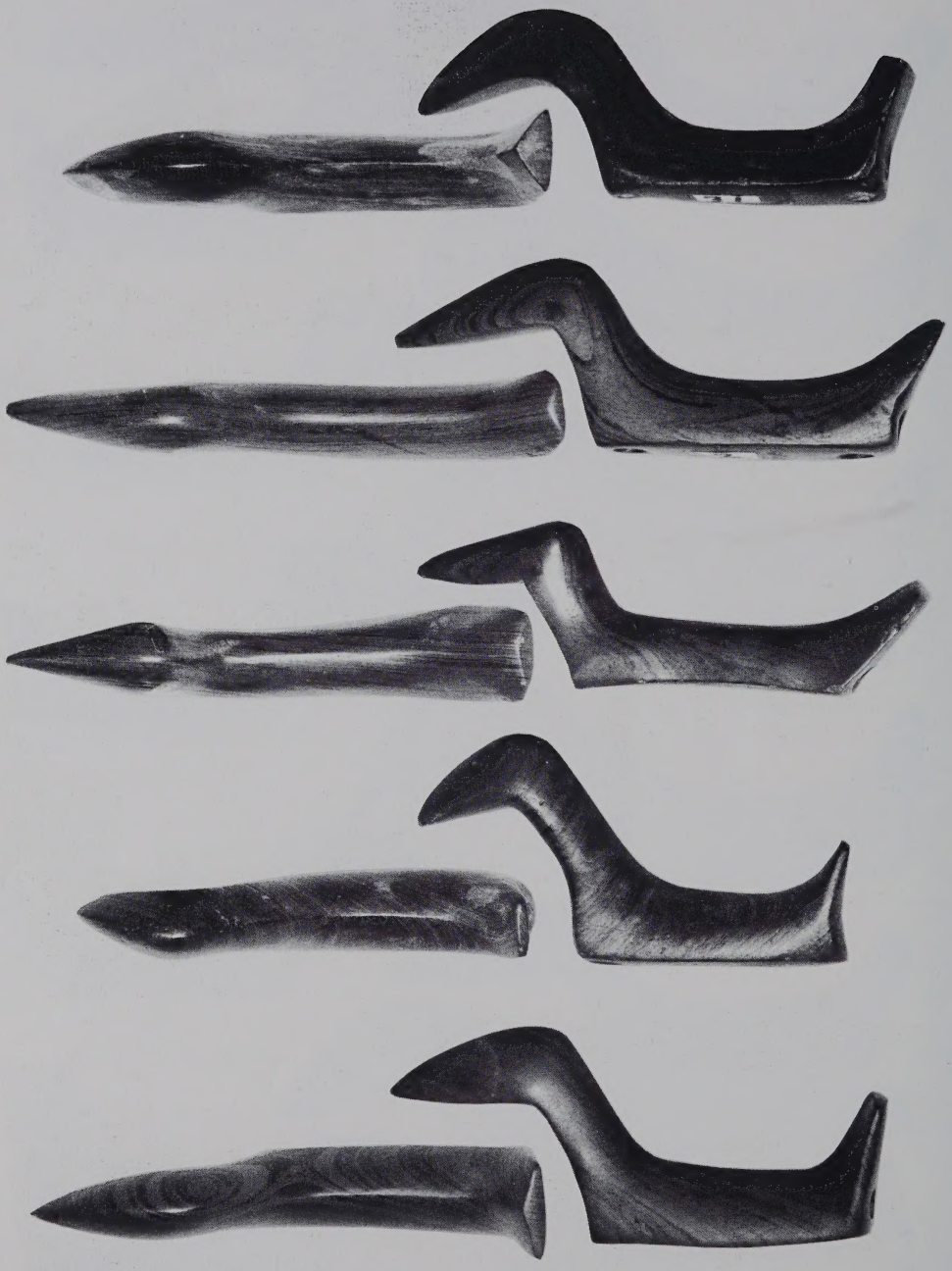
Characteristics of the elongated birdstone are a long body, long neck and long beak. Some examples have short necks or short beaks but usually a long body will be complemented in length by a long neck or beak. The tails on this type vary from the stubbed triangle tail to the wide fantail versions. Some of these types have small button or pip eyes. Many exhibit beautiful patterns because of the banding in the slate and often an eye design on the head is formed by the banding.

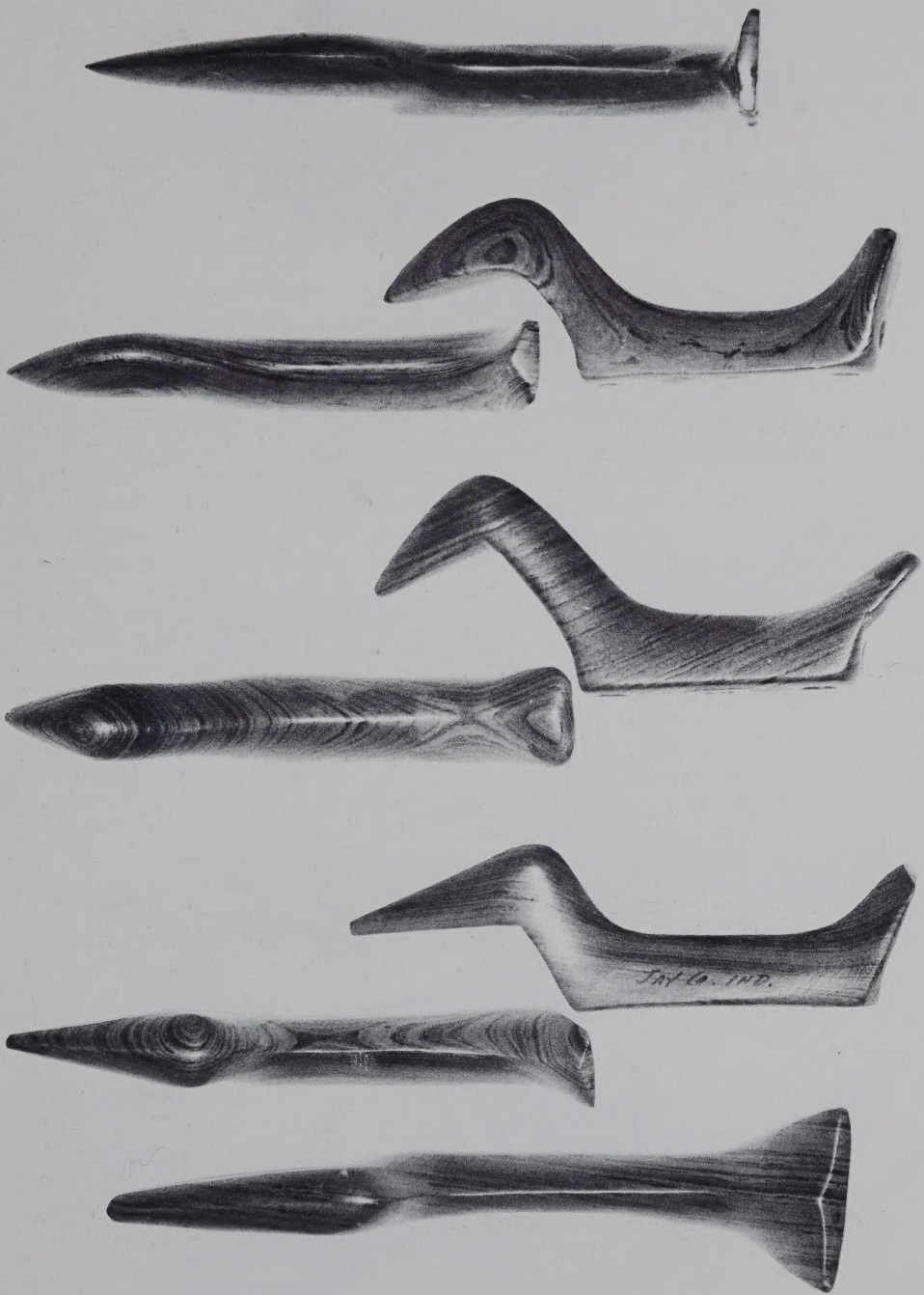
A large quantity of this type of birdstones have been found in association with Glacial Kame burials. This elongated type is often called the Glacial Kame Birdstone. Glacial Kame are probably the oldest created birdstones. The Glacial Kame people's funeral practice of burying in glacial deposits of gravel let many of their birds be excavated by farmers and early road crews digging out the gravel to improve and surface our early roads, many of which were old Indian trails.

The majority of this type were created from banded slate. All finished examples contain the front and rear bisecting conical drilling and have a ridge running from the beak down the neck across the body and in most cases up the tail. The following pages of examples cover all the type and shape variations of these birdstones.





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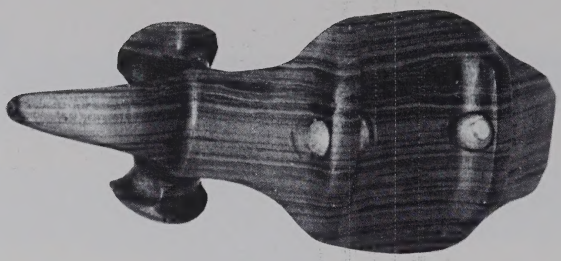
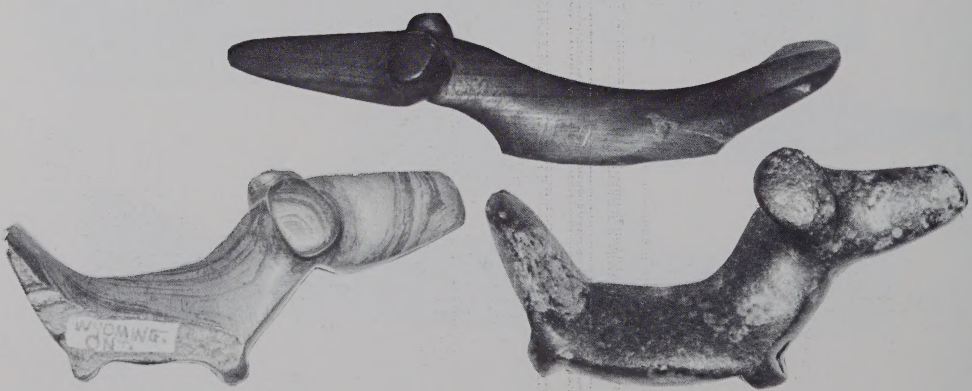
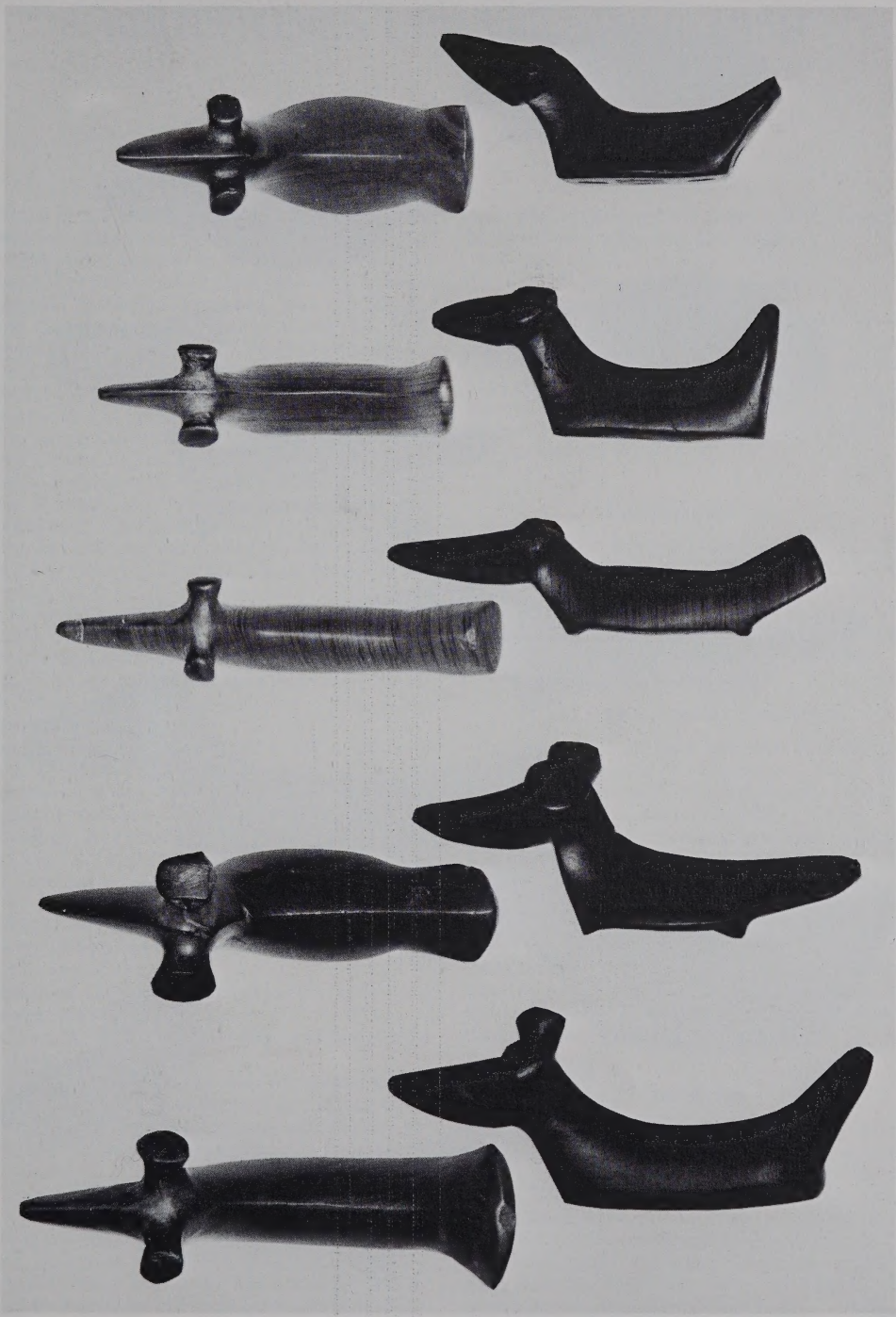
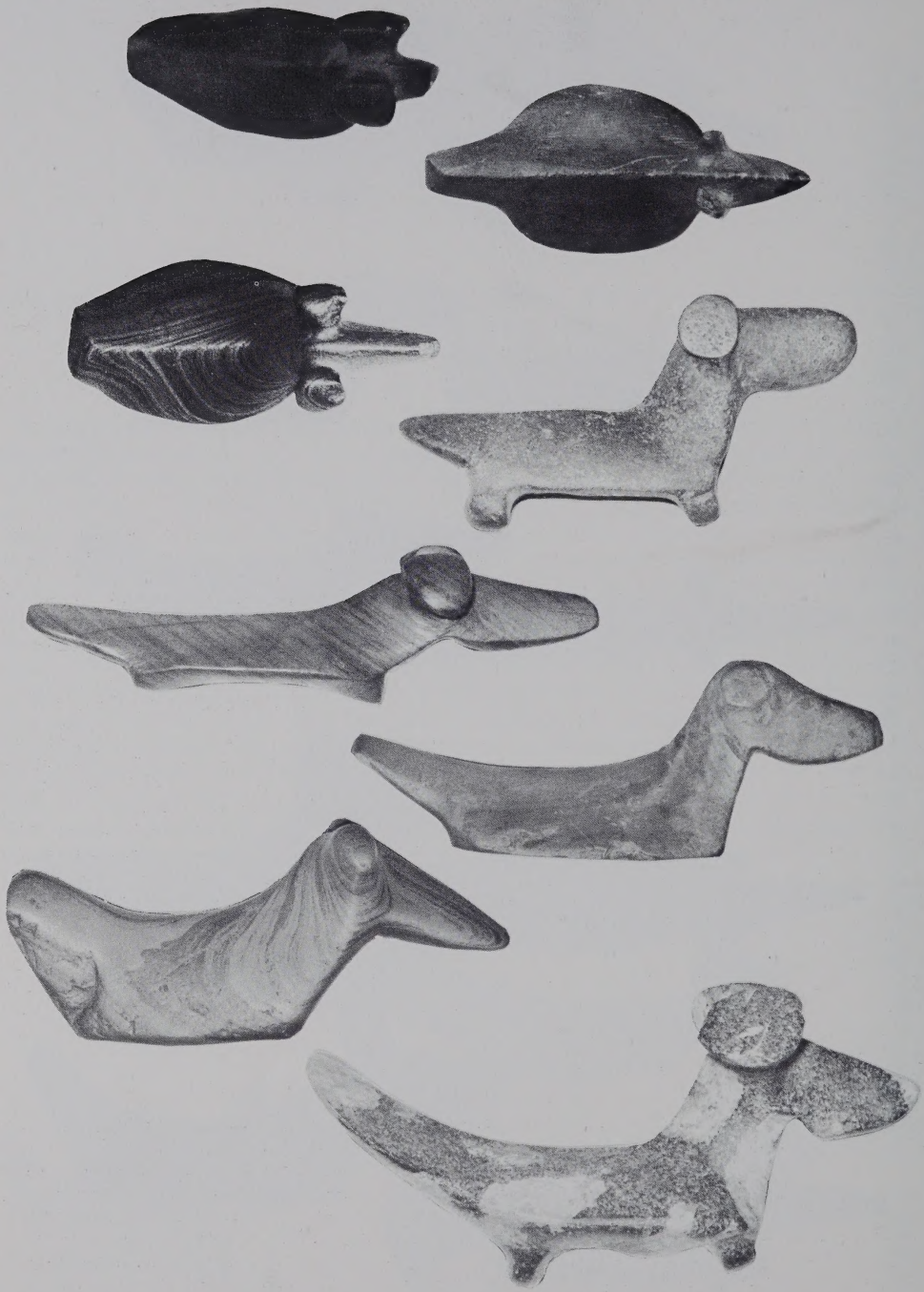


POP EYED BIRDSTONES

It is probable that the Pop Eyed Birdstone evolved as a shape progression midway thru birdstone time and use. Some elongated birds exhibit a small eye and a few examples have rather large teardrop eyes like those seen on the pop eyed nesting type pictured here. The pop eyed bird is the only example that remotely resembles a feathered bird in body shape. The resemblance is that of a bird on a nest of eggs, hence the terminology "nesting-type birdstone." Not all pop eyed birdstones have an oval body. The top and respective side veiws (page 31) show how easily the addition of eyes transform the elongated shape into a classic pop eye. More elaborate pop eyed examples (a small number) exhibit the oval body, flared tail, classic jaw and in rare cases the drilled ridged base. A bottom view of a drilled ridged base can be seen in the top example and two side views of the ridged base are visible at the bottom of this page. The pop eyed birdstones's eyes which run the gamut from small buttons thru short cylinders to the classic expanded end shoe button tear dropped style is the feature that makes these little effigies so unique and appealing. The pop eye bird is a minority representing only about 10% of the population. The classic shape slate and hardstone nesting type pop eye birdstones made to perfection and surviving the ravages of time are indeed the rarest and ultimate of birdstones.







BIRDSTONES UPDATE SINCE 1959

By Earl C. Townsend, Jr.

Many of the collectors referred to in my book *Birdstones of the North American Indian,* published in 1959, have passed on to the happy hunting ground. Foremost among these was Dr. T. Hugh Young of Nashville, Tennessee, who had 390 genuine specimens. Judge Stone of Peoria, Dr. W.L. Brosius of Detroit, and A.B. Cassell of Minneapolis have departed. LaDow Johnston of Toledo sold his collection. Hubert C. Wachtel of Dayton passed away as did Dr. Gordon F. Meusser of Columbus, Ohio. Garret Zuber of Antwerp, Ohio, left us as did Eugene Hirzel of Toledo, B.W. Stephens of Quincy, Illinois, and Harry B. Maple of Columbus Grove, Ohio. I have 453, the largest collection ever assembled. J. Clemens Caldwell of Danville, Kentucky, has over one hundred of the choice beauties and Julian Gentry of Danville, Kentucky, has nearly as many.

The museums still hold onto their collections in Canada, but there has been some addition and attrition in museums in the United States. Ten of Dr. Young's finest birdstones were purchased by the late Thomas A. Gilcrease and now repose in the Tulsa Museum.

Mr. Eli Lilly died at the age of 93, a couple of years ago, and the Indiana Historical Society bridstones left his home on Sunset Lane in Indianapolis and are now in the Glenn A. Black Laboratory of Archaeology at Indiana University. Cameron Parks of Garrett, Indiana, acquired about 150 specimens before his death four years ago. David Warner of Howe, Indiana, died last year. Although he has sold some birdstones, J. Kirk Whaley of Milwaukee retains a select group of at least 50 specimens.

Raymond C. Vietzen of Elyria, Ohio, still has a few very fine bridstones.

Gilbert W. Dilley, Akron, Ohio, has maintained his fine collection intact.

Bill Miller of Garden City, Michigan, has over 20. I do not know any other present day collector who has over seven birdstones, as they have become exceedingly expensive.

Distribution Pattern

Since my book was published an unfinished porphyry specimen was found in Gogebic County, Michigan, which moves the line 100 miles farther north in Michigan and two prophyry birdstones have been reported from Iowa which moves the birdstone area west over 100 miles.

Fraudulent Specimens

My book terminated production of the fakes with the front ridge set back from the extreme front of the birdstones but hundreds of expertly made fakes have emanated from the Quincy, Illinois, area and are sold to those who are not wary of the travelling dealers who may even call them "peaze pipes" in a sort of southern drawl.

Cultural Affinities

Although our old friend Glenn A. Black is among the departed, affable Jimmy Griffin of the University of Michigan Archaeology department told me last year that nothing has been discovered since 1959 that required changes in anything my research in the chapter on Cultural Affinities disclosed.

The Atlatl Handle Grip Theory

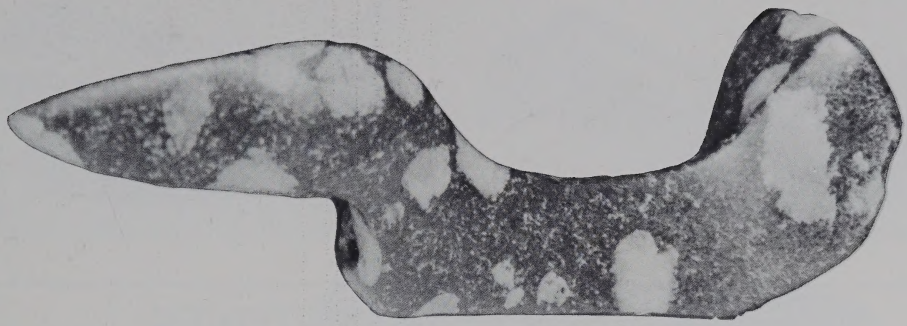
In Chapter V of my book I devoted 21 pages to my theory that birdstones, instead of being atlatl weights, were atached to the handle end of the atlatl as part of the gripping mechanism.

Since 1959 I have read a couple dozen scholarly treatments on the use of birdstones, none of which even referred to my conclusions which were supported by illustrations of South American atlatls which had objects strikingly similar to birdstones tied to their handle ends. See pp. 100, 101, and 104. Until someone comes up with a supportable theory based upon more than pipe-dreams, I submit that the students and archaeologists had better read my book carefully.

Conclusion

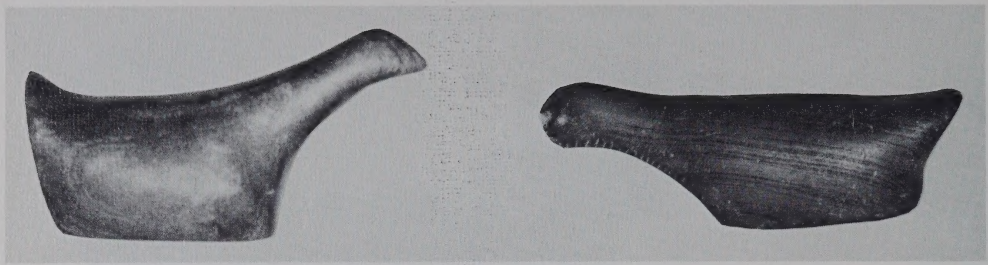
The shadows are lengthening for me and as I turn toward the east I can hardly hold back a tear or two when I realize I shall have to leave my birdstones. In fact, I often think of constructing a proper copper vault to contain them under my last resting place.

But too many collectors have already told me how they would tunnel down to get them so I guess my good wife will doubtless realize her long-standing urge to throw them in the trash cans.



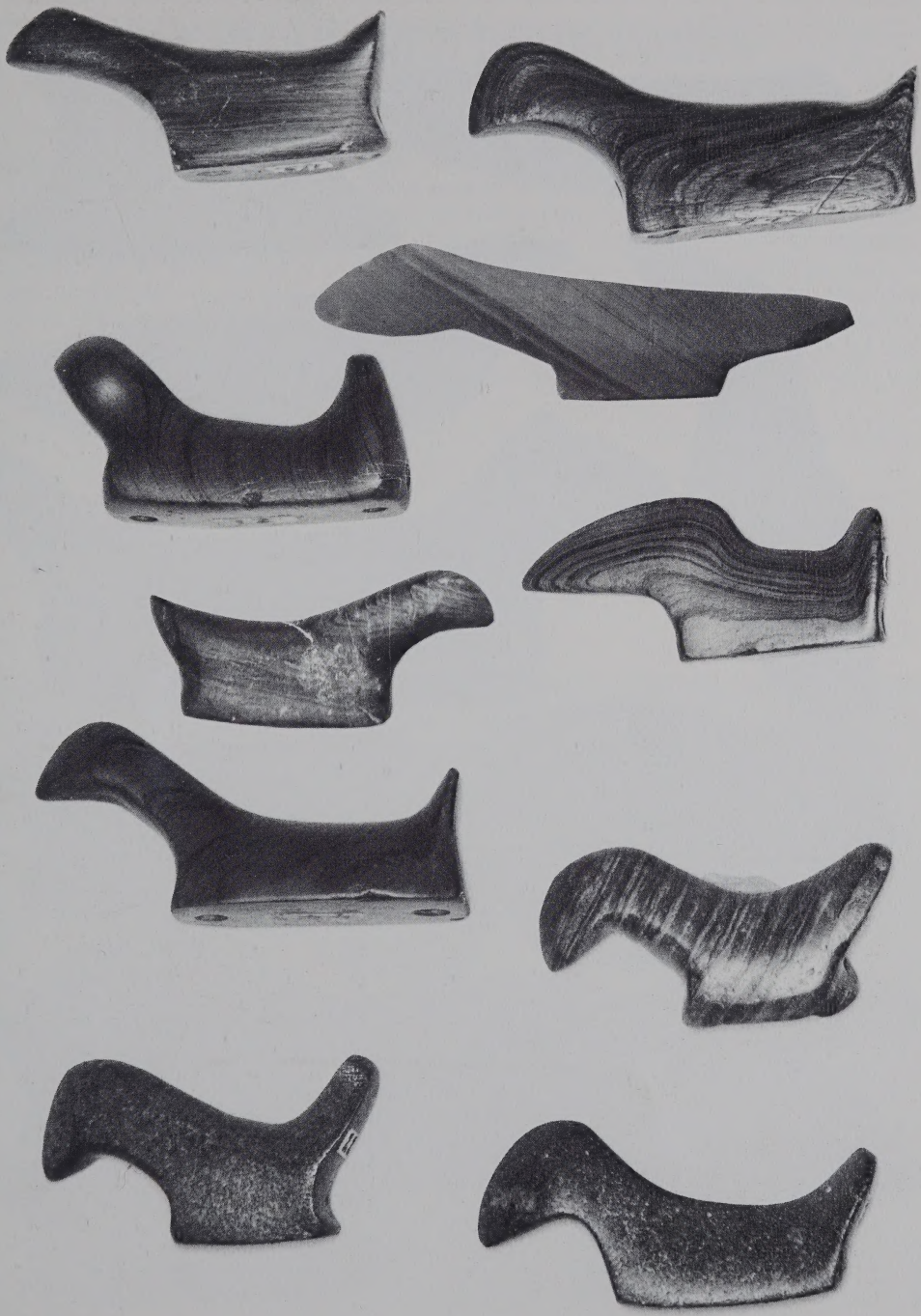
LARGE FANTAIL BIRDSTONES

The category "large fantail birdstones" should more appropriately be called birdstones with large fantails. Just about all of the birdstone types were created with large wide flared tails. This artistically pleasing feature was frequently an integral part of the elongated birdstones art. The wide tail is one of the reasons they were called birds as these stone tails remind us of a flared bird's tail. There are about a dozen fantial birds with tail width exceeding 2 inches, measured widest point to point. A fantail gives the creation an added, attractive, artistic edge over a rounded or triangular tail. Of course the wider and finer made a fantail is the more desirable the bird becomes as an ultimate art form.



ANIMAL TYPE BIRDSTONES

The animal type birdstone has a small animal type head with a chunky body. Many have button or drilled eyes and inscribed mouths. Nomenclature has again taken over as these little effigies remind us more of small animals than they do birds. There are several distinct styles of animal birdstones. The first being the rectangular bodied bird with a short rounded head and small tail. The second type animal bird seems to be a variation in shape of the typical type birdstone but has a bulky body and shortened head, neck and tail. The shape similarities, if related, fortify the theory of art decline in cultural decline. The third type is an oval flat-bodied creation with flat or low head. This type is sometimes referred to as the turtle or otter (again nomenclature) type birdstone. Many one of a kind, in shape, animal type birdstones have been found. The family of animal birdstones is believed to have developed mid thru end of birdstone chronology.



ODD SHAPED BIRDSTONES

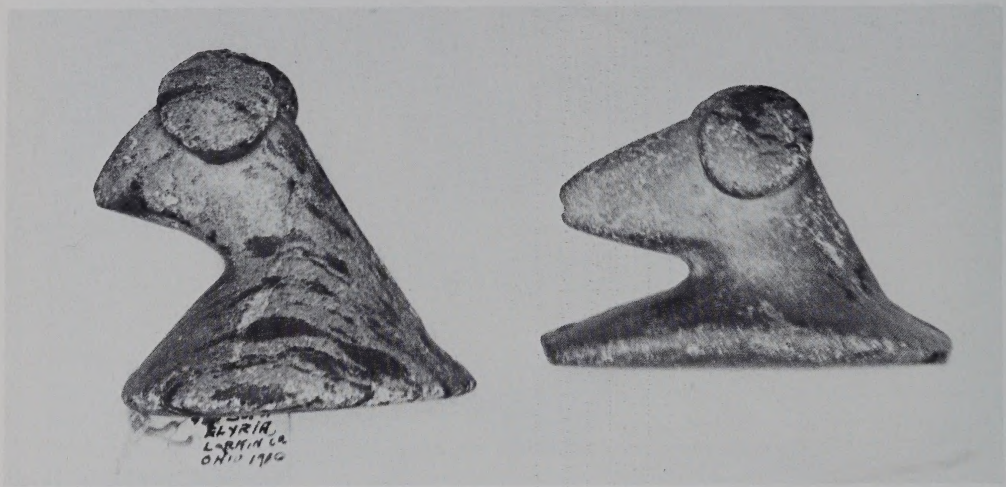
As civilizations and cultures decline, so does their art. It is felt that the poorly shaped and odd looking examples of birdstones are attempts at creating a remembered idea as opposed to being part of that original idea. The creator has no first hand exposure to true classic cultural shapes and therefore creates his version of the idea. We feel that the majority of the oddities were created late in birdstone chronology as an attempt at preserving a culture which was once much greater. A few of the odd shaped birds could have been beginning form attempts but this idea presumably represents a small minority. Many of the odd shaped birds exhibit extreme ware and polish, leading one to the conclusion that they were used a lot and handed down thru several generations. Almost all type forms are represented in the odd shaped examples.

DAMAGED BIRDSTONES

The top two examples and those on page 41 feature examples of broken birdstones. Some broken specimens were prehistorically separated from their respective parts. While it is evident that modern machinery has dismembered many, it is almost beyond speculation how birdstones got broken in half in prehistoric times and the pieces seemingly discarded. This kind of damage has occured with all types of relics and the nicer pieces are called "cryers."

REWORKED BIRDSTONES

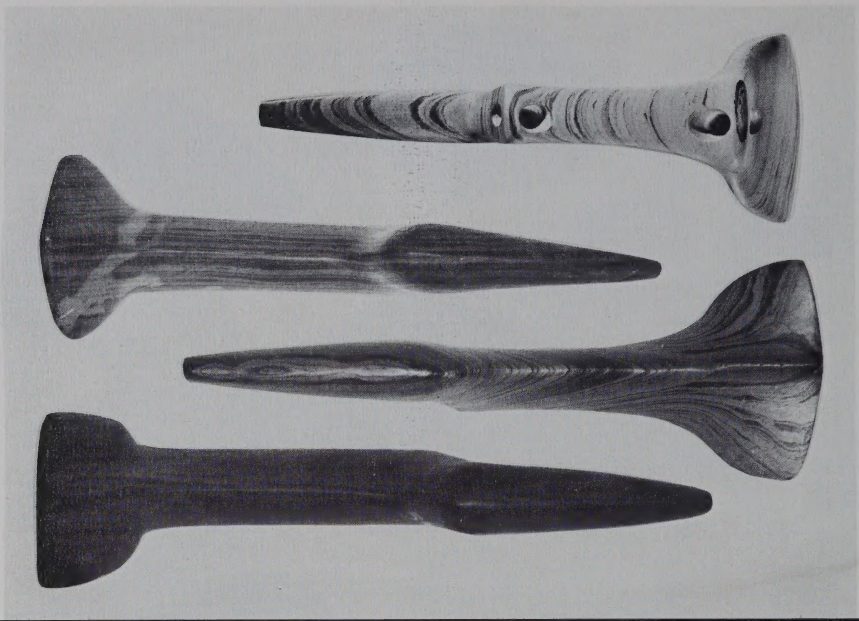
The three birds above and the bottom half of page 41 feature damaged birdstones that have been re-animated. Sometime, how long we can only guess, after being damaged, the broken portions were prehistorically reworked. This rework can occur by simply smoothing off a broken surface or by completely reworking the damage to a new shape. This salvage work is responsible for the opinion that many birdstones were revered objects that were coveted and handed down for several generations. Damaged birdstones frequently were tally notched and in some cases tallied along the bird's entire edges. It is believed that these reworks held as much importance to their prehistoric owners as did their complete counterparts.



BUST TYPE BIRDSTONES

Because of a bust type birdstone excavated from a mound by Warren K. Moorehead and several Adena mound excavations in the eastern United States and Ohio, the bust type is placed last in birdstone chronology. The Adena culture blends into early Hopewell in some areas. The birdstone top right (this page) has a classic shaped Hopewell platform, pipe-type base. An Adena bust type bird with small button eyes and an inscribed mouth was excavated with a classic Hopewell platform curved base pipe. This excavation took place in southern Indiana in a small mound. This recent excavation further attests to the Adena early Hopewell affiliation.

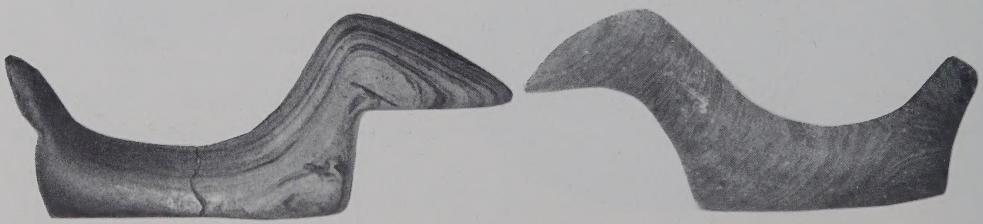
Bust type birdstones feature two hole drilling front and back. The drilling is almost exclusively done in the Adena fashion of drilling a conical hole from the bottom up, many times terminating when the drill bit just pierced the top surface. Some bust birds have a scooped out bottom similar to boatstones. Some are void of eyes. Only a few were created from banded slate and the majority were fashioned from Gneiss. The remaining bust types were fashioned from sandstone, quartzite, and granite. Why is the bust bird seemingly void of body and tail? That is one of many unanswered questions that make birdstones so intriguing.

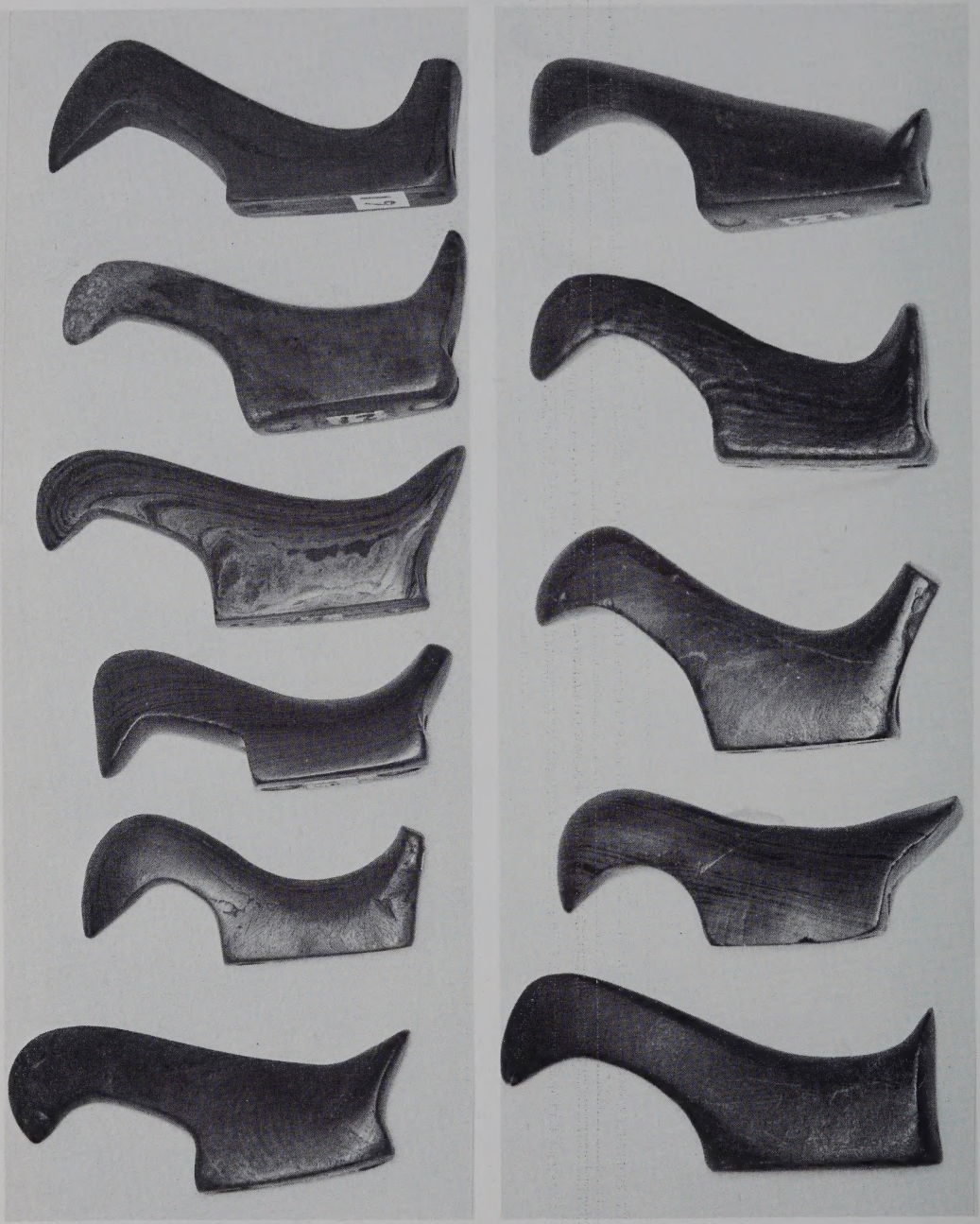


TYPICAL SHAPED BIRDSTONES

The typical shaped birdstone is one that has medium size features in all respects. Medium size bodies, heads, tails, etc. This type represents the majority of all birds. It is hard to relegate one time to this type in general. Some are thought to belong to the Glacial Kame culture. It is generally felt they come from the oldest group of birds. There are enough artistic similarities present in this type for them to belong sprinkled throughout birdstone chronology. Typical shaped birdstones because of their many variations from the other types and because of the close size range are lumped together in this category. This category is kind of a catch-all for the birds that didn't quite fit with the others but all have enough similarities to be together at least in publication. Right or wrong they are together here because of a high percentage of artistic similarities. It's when one views a quantity of these birds that the realization of how little we really know about them becomes most evident. I'm in hopes some future archaeological excavations will shed more light on shape, dating, and original use.

Page 45 displays a variety of shapes all considered typical birdstones. Elongated animal and blending form shapes can be observed. Page 46 displays a group of typical shaped birdstones with curved heads and beaks. Birdstone chronology spans such a long time it will be hard to segregate this category. With that in mind we accept the nomenclature and enjoy each birdstone for the work of art it is.





SUMMARY

An age, using artistic shape progression and shape classification in time, has been established in this text. Correct known Archaeological age is established using known Glacial Kame dating of birdstones as the oldest and Adena bust type birdstones as the youngest. Obviously everything else in shape and style falls in between. The attempt here was to segregate shapes using shape trait progression artistically. It is logical that shape traits progressed from simple to elaborate forms through cultural apex and progression. It is logical that shapes deteriorated through cultural decline. Where birdstones are involved this took place over a 2500 year plus time period. This alone leaves a lot of room for speculation. Speculation is alright as long as it is accompanied by as much fact as possible.

The three articles in this book written by Young, Parks, and Townsend project their thoughts about birdstones. All the statements in the articles don't agree. All of my personal thoughts and observations don't entirely agree with what these collectors have written. The information is objectively presented here for your consideration and evaluation. Keep in mind that Young, Parks and Townsend collectively owned or own about one third of the total authentic birdstones. The opportunity today to assemble a large authentic collection of birdstones is all but impossible. The high increase in current market values alone make assembling any great quantity prohibitive. The large quantity of fake specimens available and the lack of knowledge about authentic birdstones are two other major reasons large authentic birdstone collections of the future are not very likely. The large quantity Earl C. Townsend, Jr. has assembled is comparable in dimensions of monetary ivestment and accomplishing the impossible dream today as was the eight train car loads of relics collected by Ed Payne in his day (pre 1936).

Three major birdstone collectors are responsible for helping me gain knowledge and information about birdstones. Their thoughts, suggestions and the opening of their collection doors for my study purposes have been invaluable. I personally thank Kirk Whaley, Clemens Caldwell and Earl C. Townsend, Jr. for sharing with me that which is so personal to them; the birdstone, prehistoric art.

John Baldwin

CONTRIBUTORS

John W. Abel.....Bloomfield, Indiana
John Baldwin.....West Olive, Michigan
Ken Black.....Mt. Vernon, Ohio
Marion Bush.....Columbus, Indiana
Clemens Caldwell.....Danville, Kentucky
Bill Cain.....Wilkinson, Indiana
Paul J. Duchene.....Clinton, Indiana
Glenval Fincham.....Howell, Michigan
Steve Fuller.....Stow, Ohio
Julian Gentry.....Danville, Kentucky
Gordon Hart.....Bluffton, Indiana
Clarence Harvey.....Meadville, Pennsylvania
Dave Harvey.....Des Moines, Iowa
James G. Hovan.....Dayton, Ohio
Jay Huff.....New Castle, Indiana
Galen Irwin.....Roachdale, Indiana
Ray Johnson.....Kent City, Michigan
Warren Latham.....Pecatonica, Illinois
James Mathews.....Louisville, Kentucky
Doug Miller.....Dearfield, Illinois
Howard Popkie.....Arnprior, Ontario, Canada
Ronald Raitz.....Tiffin, Ohio
Ken Simper.....Hamilton, Indiana
Ken Spaulding.....Ionia, Michigan
Clyde J. Theler.....Cincinnati, Ohio
William W. Tiell.....Lakewood, Ohio
Earl C. Townsend, Jr.....Indianapolis, Indiana
Sam Wasion.....Kenosha, Wisconsin
J. Kirk Whaley.....Milwaukee, Wisconsin
Ray Vietzen.....Elyria, Ohio

MEETING NOTICES

Columbus, Indiana — April 17 — Lincoln Center
Information: Billy B. Bush 812-379-9077
Hosts: Marion Bush — Billy Bush — John Rice

John Baldwin's Fathers Day Meeting — June 19
West Olive, Michigan — 6041 Lakeshore Drive
Information: John Baldwin 616-399-6035

Lincoln, Illinois — July 10 — VFW Hall
Information: George Hoke 309-837-3619
Ed Onken 309-968-6443
Hosts: Ed Onken — George Hoke — Larry Van Bibber

Huntingburg, Indiana — July 16 & 17 — Youth Center
Information: Mayor Dale Helmerich 812-683-2211
Donald Underwood 812-683-3814
Reservations: Best Western 800-528-1234

Owensboro, Kentucky — August 6 & 7 — Executive Inn
Information: Art & Kathy Gerber 812-547-4881
Reservations: Out of State 800-626-1936
Kentucky Residents 800-482-8480

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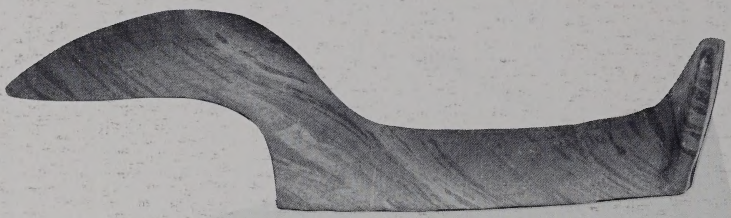
Dues in the Genuine Indian Relic Society, Inc., for the year 1983 are now due. **We urge your timely remittance as your Society's publication depends on you for the funds necessary to meet printing and mailing schedules.** Please send your check or money order payable to the Society in the sum of $10.00 to our Treasurer, Tommy Tucker, Jr., P.O. Box 1256, Tunica, Mississippi 38676. We ask you to consider a $12.00 active or voting membership, with one time $10.00 initiating fee, or $25.00 or more sustaining membership in the Society. We also ask you to enlist a new member or give a subscription to a friend interested in Indian relics.

IRVIN, S. DOUGHERTY
P. O. BOX 733
FREMONT IN 46737



This GLACIAL KAME BIRDSTONE

Owned By JOHN BALDWIN

HAS BEEN PRESENTED WITH A

Certificate of Authenticity

REGISTER NO. I 15

This American Indian Artifact Is Registered
And Pictured In The Permanent Files Of The
Genuine Indian Relic Society, Inc.

Earl Dowrunah
Chairman Authentication Comm.